C
Ob2Zm
1918/18

Bulletin of Oberlin College

New Series, No. 132, July 1, 1917

Oberlin Conservatory of Music

UNIVERSITY OF ILLINOIS LIBRARY

UNIVERSITY OF ILLINOIS
MAR 1 8 1918
Admission to the Library

Digitized by the Internet Archive
in 2013

http://archive.org/details/catalog19ober_5

Rice Memorial Hall

Warner Hall

CATALOG *of the* OBERLIN CONSERVATORY *of* MUSIC

PUBLISHED BY THE COLLEGE, OBERLIN, OHIO, JULY 1, 1917

PRINTED BY
The Tribune
OBERLIN, OHIO

Calendar

1917

Sept. 18, Tues.—First day of Registration, beginning at 8 a. m.

Sept. 19, Wed.—Second day of Registration, beginning at 8 a. m.

Sept. 20, Thurs.—First Semester begins.

Nov. 29, Thurs.—Thanksgiving Day: a holiday.

Dec. 19, Wed.—Beginning of Winter Recess, 12:00 m.

1918

Jan. 3, Thurs.—End of Winter Recess; work begins at 8:00 a. m.

Jan. 31, Thurs.—8:00 A. M.—Beginning of Final Examinations, First Semester.

Feb. 2, Sat.—First Semester ends.

Feb. 6, Wed., 8:00 A. M.—Second Semester begins.

1918 (Continued)

Feb. 22, Fri.—Washington's Birthday: a holiday.

Feb. 28, Thurs.—Day of Prayer for Colleges.

Mar. 27, Wed.—Beginning of Spring Recess, 12:00 m.

Apr. 3, Wed.—End of Spring Recess; work begins at 1:30 p. m.

May 30, Thurs.—Memorial Day: a holiday.

June 12, 13, 14, Wed., Thurs., Fri.—Final Examinations, Second Semester, beginning at 8:00 a. m.

June 13, Thurs., 7:30 P. M.—Part I of Conservatory Commencement Recital.

June 15, Sat., 12:00 M.—End of regular year's work.

June 15, Sat., 7:00 P. M.—Part II of Conservatory Commencement Recital.

June 17, Mon., 7:30 P. M.—Part III of Conservatory Commencement Recital.

June 19, Wed., 10:30 A. M.—Annual Commencement.

The Board of Trustees

Rev. HENRY CHURCHILL KING, D. D., LL. D., President

TERM EXPIRES JANUARY 1, 1918

†E. Dana Durand, Ph. D. ..... *Minneapolis, Minn.*
Alexander Hadden, LL.D. ..... *Cleveland, O.*
Homer H. Johnson ..... *Cleveland, O.*
Charles H. Kirshner ..... *Kansas City, Mo.*

TERM EXPIRES JANUARY 1, 1919

Nathan C. Kingsbury ..... *New York, N. Y.*
Amos B. McNairy ..... *Cleveland, O.*
John L. Severance ..... *New York, N. Y.*
†Lucien C. Warner, LL. D. ..... *New York, N. Y.*

TERM EXPIRES JANUARY 1, 1920

William C. Cochran ..... *Cincinnati, O.*
Rev. Frank S. Fitch, D. D. ..... *Buffalo, N. Y.*
†Irving W. Metcalf ..... *Oberlin, O.*
Merritt Starr ..... *Chicago, Ill.*

TERM EXPIRES JANUARY 1, 1921

†Rev. Dan F. Bradley, D. D. ..... *Cleveland, O.*
Thomas Henderson ..... *Oberlin, O.*
Amos C. Miller ..... *Chicago, Ill.*
John R. Rogers ..... *Brooklyn, N. Y.*

TERM EXPIRES JANUARY 1, 1922

†Miss Harriet L. Keeler ..... *Cleveland, O.*
Rev. Charles S. Mills, D. D. ..... *Montclair, N. J.*
William P. Palmer ..... *Cleveland, O.*
Rev. Henry M. Tenney, D. D. ..... *Oberlin, O.*

TERM EXPIRES JANUARY 1, 1923

†Hon. Theodore E. Burton, LL. D. ..... *New York, N. Y.*
Rev. Charles J. Ryder, D. D. ..... *New York, N. Y.*
Charles B. Shedd ..... *Chicago, Ill.*
Lucien T. Warner ..... *Bridgeport, Conn.*

Deans

Miss Florence M. Fitch, Ph. D.,
Dean of College Women, Baldwin Cottage.

Miss Frances G. Nash,
Dean of Conservatory Women, 207 South Professor Street.

Advisory Committee of the Conservatory

Miss L. C. Wattles ..... *Cocoanut Grove, Fla.*
George B. Siddall ..... *Cleveland. O.*
F. P. Loomis ..... *Omaha, Neb.*

†Elected by the Alumni.

Faculty

Rev. Henry Churchill King, D. D., LL. D., President; *Professor of Theology and Philosophy.* On the W. E. Osborn Foundation; Fairchild Professorship.....317 East College St.

A. B., Oberlin College, 1879; D. B., Oberlin Seminary, 1882; A. M., Harvard Univ., 1883; D. D., Oberlin College, 1897, Western Reserve Univ., 1901, Yale Univ., 1904; S. T. D., Columbia Univ., 1909; LL. D., Univ. of Illinois, 1908, and Miami Univ., 1909. Tutor, Oberlin Academy, 1879-82; Student, Harvard Univ., 1882-84; Associate Professor of Mathematics, Oberlin College, 1884-90; Associate Professor of Philosophy, Oberlin College, 1890-91; Professor of Philosophy, Oberlin College, 1891-97; Student, University of Berlin, 1893-94; Lecturing in India, China, and Japan, 1909-10; Professor of Theology and Philosophy, Oberlin Seminary and College, 1897—; Dean of Oberlin College, 1898-1902; Acting Dean of the College of Arts and Sciences, 1902-1907 and 1908-11; President of Oberlin College, 1902—.

Charles Walthall Morrison, A. M., Mus. B., Mus. D.

Director of the Conservatory.....290 Elm St.

Fenelon B. Rice Professorship.

Graduated, Oberlin Conservatory, 1880; Instructor in Pianoforte, Oberlin Conservatory, 1880-82; Student, Berlin and Leipzig, 1882-85; Instructor in Pianoforte, Oberlin Conservatory, 1885-92; Student, Berlin, 1894-95; Professor of Pianoforte, Oberlin Conservatory, 1892—; Mus. B., Oberlin Conservatory, 1906; A. M. (honorary), Oberlin College, 1908; Mus. D. (honorary), Cornell College, Ia., 1910; Present position since 1902.

Miss Lucretia Celestia Wattles, A. M., *Professor of Pianoforte, Emeritus*.....Cocoanut Grove, Fla.

A. M. (honorary), Oberlin College, 1884; Instructor in Pianoforte and Harmony, Oberlin Conservatory, 1871-92; Professor of Pianoforte, Oberlin Conservatory,, 1892-1915.

Faculty [CONTINUED]

HOWARD HANDEL CARTER, A. M., Mus. B., *Professor of Pianoforte*,.....171 Elm St.

Graduated, Oberlin Conservatory, 1874; Student, Leipzig, 1878-81; Instructor in Pianoforte, Oberlin Conservatory, 1881-92; Student, Berlin and Frankfort, 1886-87, and 1891-92; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1906-07; A. M. (honorary), Oberlin College, 1915; Present position since 1892.

GEORGE WHITFIELD ANDREWS, A. M., Mus. D., Mus. B., *Professor of Organ, Composition*.....195 Forest St.

Graduated, Oberlin Conservatory, 1879; A. M. (honorary), Oberlin College, 1900; Organist and Teacher, Meadville, Pa., 1879-81; Toledo, 1881-82; Instructor in Organ, Oberlin Conservatory, 1882-84; Student, Leipzig, Munich and Paris, 1884-86; Instructor in Organ and Composition, Oberlin Conservatory, 1886-92; Student, Paris, 1898-99; One of the Founders of the American Guild of Organists; Mus. D., Oberlin Conservatory, 1903; Mus. B., Oberlin Conservatory, 1906; Present position since 1892.

ARTHUR SMITH KIMBALL, A. M., *Professor of Singing*.....132 Elm St.

Graduated, New England Conservatory, Boston, 1879; Head of Musical Department, Buchtel College, 1880-83; Instructor in Singing, Oberlin Conservatory, 1883-92; Student, Berlin, Summer, 1886; Student, Berlin and Florence, 1887-88; Student, Paris, Summer, 1891; Student, London, Summer, 1892; Student, Paris, 1909-10; A. M. (honorary), Oberlin College, 1915; Present position since 1892.

EDWARD DICKINSON, A. M., Litt. D., *Professor of History and Criticism of Music*.....142 South Cedar Ave.

A. B., Amherst College, 1876; A. M., Amherst College, 1881; Director of Music, Elmira College, 1883-92; Student in Berlin, 1885-86, 1888-89, 1892-93; Instructor in History of Music and Pianoforte, Oberlin Conservatory, 1893-95; Professor of the History of Music and Pianoforte, Oberlin Conservatory, 1895-1905; Litt. D. (honorary), Oberlin College, 1911; Present position since 1905.

EDGAR GEORGE SWEET, Mus. B., *Professor of Singing*.....297 Elm St.

Graduated, Oberlin Conservatory, 1883; Instructor in Pianoforte, Oberlin Conservatory, 1883-85; Student, Leipzig and Berlin, 1885-87; Instructor in Pianoforte and Singing, Oberlin Conservatory, 1887-97; Student, Berlin and Munich, 1895-96; Mus. B., Oberlin Conservatory, 1906; Present position since 1897.

WILLIAM KILGORE BRECKENRIDGE, Mus. B., *Professor of Pianoforte*.....5 South Main St.

Graduated, Oberlin Conservatory, 1888; Student, Berlin, 1888-90; Instructor in Pianoforte, Oberlin Conservatory, 1890-1902; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1907-08; Present position since 1902.

Faculty [CONTINUED]

ARTHUR EDWARD HEACOX, Mus. B., *Professor of Theory* .....297 West College St.

Graduated, Oberlin Conservatory, 1893; Teacher of Harmony and Counterpoint, Oberlin Conservatory, 1893-97; Student, Leipzig, 1899-1900; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1897-1902; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1909-10; Present position since 1902.

JOHN ARTHUR DEMUTH, *Professor of Pianoforte, Violin and Wind Instruments*.....243 West College St.

Private pupil of Augustus Appelles, at West Point, N. Y., 1867-70; Teacher, Toledo, 1870-89; Instructor in Pianoforte, Violin and Wind Instruments, Oberlin Conservatory, 1889-1906; Present position since 1906.

CHARLES KING BARRY, A. B., Mus. B., *Professor of Pianoforte*.....356 Reamer Place

Graduated, Oberlin Conservatory, 1891; A. B., Oberlin College, 1899; Teacher of Pianoforte, Oberlin Conservatory, 1891-92; Student, Berlin, Leipzig, and Vienna, 1892-1894; Instructor in Pianoforte, Oberlin Conservatory, 1894-1906; Mus. B., Oberlin Conservatory, 1906; Present position since 1906.

WILLIAM TREAT UPTON, A. B., Mus. B., *Professor of Pianoforte*.....221 Forest St.

Graduated, Oberlin Conservatory, 1893; A. B., Oberlin College, 1896; Teacher of Pianoforte, Oberlin Conservatory, 1893-96; Student, Vienna, 1896-98; Instructor in Pianoforte, Oberlin Conservatory, 1898-1906; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1913-14; Present position since 1906.

HERBERT HARROUN, A. B., *Professor of Singing*.....309 Reamer Place

A. B., Oberlin College, 1894; Teacher, Albuquerque, N. M., 1894-95; Student and Teacher, Boston, Mass., 1895-1901; Instructor in Singing, Oberlin Conservatory, 1902-08; Student, Berlin, 1905-06; Student, London, Summer, 1914; Present position since 1908.

CHARLES HENRY ADAMS, Mus. B., *Professor of Singing*.....346 Reamer Place

Graduated, Oberlin Conservatory, 1895; Teacher of Singing, Oberlin Conservatory, 1895-96; Director of Music, Albion College, 1896-98; Director of Music, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing, Oberlin Conservatory, 1902-1908; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Present position since 1908.

FRIEDRICH JOHANN LEHMANN, *Professor of Theory*.....27 South Prospect St.

Student, Oberlin Conservatory, 1897-99; Director, Gates Conservatory, Neligh, Nebraska, 1899-1900; Student, Leipzig, 1900-01; Director of Music, Tarkio College, Missouri, 1901-02; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1902-08; Associate Professor of Theory, Oberlin Conservatory, 1908-10; Student, Berlin, 1912-1913; Present position since 1910.

GEORGE CARL HASTINGS, Mus. B., *Professor of Pianoforte*.....166 Elm St.

Graduated, Oberlin Conservatory, 1900; Teacher of Pianoforte and Organ, Oberlin Conservatory, 1900-02; Instructor in Pianoforte, 1902-08; Student, Leipzig, 1903-06; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Present position since 1911.

WILLIAM JASPER HORNER, A. B., Mus. B., *Professor of Singing*.....191 Elm St.

A. B., Oberlin College, 1896; Graduated, Oberlin Conservatory, 1900; Teacher of Singing, Oberlin Conservatory, 1898-01; Instructor in Singing, Oberlin Conservatory, 1901-03; Student, Berlin, 1903-04; Instructor in Singing, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1910-11; Associate Professor of Singing, Oberlin Conservatory, 1908-11; Present position since 1911.

FRIEDRICH AUGUST GOERNER, *Professor of Violoncello and Ensemble*.....263 Oak St.

Student, Weimar Conservatory, Germany, 1889-95; Pupil of Leopold Gruetzmacher; Member of Kursaal Orchestra, Montreux, 1895-99; Member of Pittsburgh Orchestra, 1899-1910; Present position since 1911.

ORVILLE ALVIN LINDQUIST, Mus. B., *Professor of Pianoforte*.....211 Forest St.

Graduated, Oberlin Conservatory, 1901; Teacher of Pianoforte, 1901-03; Student, Leipzig Conservatory, 1903-04; Instructor in Pianoforte, Oberlin Conservatory, 1904-08: Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-12; Present position since 1912.

JACOB FRANKLIN ALDERFER, Mus. B., *Professor of Organ*.....124 Elm St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-06; Mus. B., Oberlin Conservatory, 1906; Student in Paris, 1906-08; Associate Professor of Organ, 1908-14; Present position since 1914.

MISS FRANCES GERTRUDE NASH, Dean of Conservatory Women, *Professor of Dramatic Expression*.....207 South Professor St.

Graduated, Emerson College of Oratory, 1901. Teacher of Dramatic Expression and Director of Physical Training, Lucy Cobb Institute, Athens, Ga., 1896-1900; Teacher of

English and Dramatic Expression, Lincoln High School, Cleveland, 1901-14; Dean of Women and Instructor in Dramatic Expression, Oberlin Conservatory, 1914-16; Present position since 1916.

MAURICE KOESSLER, *Professor of Violin and Ensemble.*
.....71 South Prospect St.

Student, Municipal Conservatory of Music, Strassburg (Prof. H. Schuster), 1903-07; Hochschule, Berlin (Prof. Henri Marteau), 1908-11; First Violinist, Royal Opera House, Berlin, 1911-12; First Violinist, Richard Wagner Festival, Bayreuth, summer 1912 and 1914; First Violinist, Boston Symphony Orchestra, 1912-16; Present position since 1916.

BRUCE HEADLEY DAVIS, MUS. B., *Professor of Pianoforte*
.....68 Elmwood Place

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-05; Student in Leipzig and Berlin, 1905-09; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1909-07; Present position since 1917.

KARL WILSON GEHRKENS, A. B., A. M., *Professor of School Music*.....333 South Professor St.

A. B., Oberlin College, 1905; Teacher, Oberlin High School, 1905-07; Teacher, Normal Course, Oberlin Conservatory and Public Schools, Oberlin, 1906—; A. M., Oberlin College, 1912; Associate Professor of School Music, 1912-17; Student, New York City, First semester, 1916-17; Present position since 1917.

FREDERIC BENJAMIN STIVEN, MUS. B., *Associate Professor of Organ*.....23 South Prospect St.

Graduated, Oberlin Conservatory, 1907; Instructor in Organ, Oberlin Conservatory, 1907-09; Student, Paris, with Guilmant, 1909-11; Present position since 1911.

MRS. AMELIA HEGMAN DOOLITTLE, MUS. B., *Assistant Professor of Pianoforte*.....291 Elm St.

Graduated, Oberlin Conservatory, 1888; Teacher of Pianoforte, Oberlin Conservatory, 1889-1906; Student, Berlin, 1906-07; Mus. B., Oberlin Conservatory, 1906; Instructor in Pianoforte, Oberlin Conservatory, 1907-17; Present position since 1917.

MRS. MARGARET JONES ADAMS, MUS. B., *Assistant Professor of Singing*.....346 Reamer Place

Graduated, Oberlin Conservatory, 1895; Teacher of Pianoforte and Singing, Albion College, Mich., 1896-98; Teacher of Pianoforte and Singing, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing, Oberlin Conservatory, 1902-17; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Present position since 1917.

MRS. CHARLOTTE DEMUTH WILLIAMS, MUS. B., MUS. M., *Assistant Professor of Violin*.....254 Elm St.

Student, Oberlin Conservatory, 1889-96; Student, Leipzig Conservatory, 1896-99; Student, Geneva, 1900-01; Graduated, Oberlin Conservatory, 1902; Teacher of Violin, Columbia School of Music, Chicago, 1902; Mus. B., Oberlin Conservatory, 1906; Mus. M., Oberlin (honorary), 1903; Instructor in Violin, Oberlin Conservatory, 1914-17; Present position since 1917.

MRS. ADA MORRIS HASTINGS, *Assistant Professor of Pianoforte*.....166 Elm St.

Student, Oberlin Conservatory, 1898-1901; Student, Leipzig Conservatory, 1903; with Godowski in Berlin, 1904-05; Instructor in Pianoforte, Oberlin Conservatory, 1905-17; Present position since 1917.

MRS. BERTHA M. MILLER, *Principal of the Children's Department and Assistant Professor of Normal Course in Piano*.....241 Forest St.

Student, Oberlin Conservatory, 1887-88; 1896-7; 1900-04; with Adolph Weidig, Chicago, 1914-15; Teacher of Ear Training, Oberlin Conservatory, 1905-07; Instructor in Ear Training, 1907-08; Instructor in Harmony and Ear Training, 1908-13; Instructor in Harmony and Normal Course in Piano, 1913-17; Present position since 1917.

*MISS MARGARET HOLMES WHIPPLE, MUS. B., *Instructor in Piano and Normal Course*.....250 East College St.

Mus. B., Oberlin, 1912; Teacher, Iowa State Teachers' College, 1908-10; Present position since 1913.

MISS GLADYS FERRY MOORE, MUS. B., *Instructor in Harmony and Ear Training*.....180 West College St.

Teaching of Ear Training, Oberlin Conservatory, 1914-17; Mus. B., Oberlin, 1917; Present position since 1917.

HAROLD DAVID SMITH, A. B., MUS. B., *Instructor in Harmony and Piano*.....81 South Professor St.

A. B., Oberlin College, 1915; Mus. B., Oberlin, 1917; Teacher of Harmony, Oberlin Conservatory, 1915-17; Present position since 1917.

JOHN EDGAR SNYDER, MUS. B., *Instructor in Organ and Harmony*.....91 East College St.

Mus. B., Oberlin, 1916; Present position since 1916.

MISS LELAH ENID HARRIS, MUS. B., *Instructor in the Children's Department*.....97 Elm St.

Mus. B., Oberlin, 1916; Present position since 1917.

MISS EDITH DICKSON, A. B., *Librarian*.....172 Elm St.

A. B., Oberlin College, 1885; Present position since 1899.

MRS. MABEL DENIS BROWN, *Registrar and Secretary*.....139 Woodland Ave.

* On leave of absence, 1917-18.

Introductory

THE origin of Oberlin Conservatory of Music was not in any sudden movement, but in the sacred music that was fostered by the early fathers. Its growth in numbers and scholarship has been gradual, normal and healthful.

The affinity existing between literature and the arts naturally suggests the University as the place where the two may be studied side by side. Oberlin Conservatory of Music, then, is especially fortunate, because it is intimately associated with Oberlin College, and enjoys all its social, religious, and intellectual advantages. To this center young people from nearly every state in the Union, and from many foreign countries, come every year to avail themselves of its course of study. Here the systematic arrangement of practice, the regular hours, and the stimulus of a musical atmosphere, are conducive to good work and corresponding achievements. President Fairchild, in his "History of Oberlin," thus tersely accounts for its musical success: "The spontaneous growth of this interest at Oberlin is an indication of favorable conditions here. These conditions belong to a large school of young men and women, among whom the natural taste and gift for music may be found, and who furnish an appreciative audience as an inspiration. The influence, too, of the general educational spirit upon the quality of the musical work has been most helpful. It is a mistake to suppose that music alone can yield substantial culture or character, or that it is sufficient to itself. Those who propose to work effectively in this line need breadth and substance of personal character—something more than mere effervescence of sentiment. The neighborhood of a University of general education, and especially of Christian education and of co-education, is the natural place for such a school of music."

The general plan of the school is similar to that of the best European conservatories. It aims at the production of intelligent musicians of liberal culture in the various departments of musical activity.

As the course of study laid down in colleges and seminaries of learning is not intended to give a knowledge of any one branch alone, but, by combining the study of language with that of mathematics, natural sciences, metaphysics, etc., to secure to the student such an intellectual development as will form a substantial basis for future attainments, so in the Conservatory the course has been planned with reference to securing that symmetrical development of the musical faculties which is essential to the true musician, whether teacher or virtuoso.

With exceptionally fine equipment, and with a corps of loyal and efficient teachers, who give their entire time to the school, Oberlin Conservatory of Music has taken a leading position in higher musical education, and looks forward to enlarged opportunities, and to a still more successful career.

Degrees and Certificates

Degrees

The Degree of Bachelor of Music (Mus. B.) is given by the Trustees of Oberlin College to such students as have completed one of the regular courses to the satisfaction of the Conservatory Faculty.

In preparation for this degree three studies besides History of Music are required, two of which must be Pianoforte and Theory; the third may be elected from the following branches: Organ, Singing, Violin, Violoncello, Viola, Clarinet, Oboe, Cornet.

Candidates must complete at least three-quarters of the required work with a grade of "C" or better, and with a grade of at least "B" in the major study.

This degree is rarely attained in less than four years, and the basis of a reasonable hope of its attainment is three-fold: (a) Musical talent, (b) Power of mental concentration, (c) The physical strength to endure several hours of efficient daily study, attendance on many recitals and performance in them.

At least one creditable recital in the principal study is required, and a thorough teaching knowledge of a second branch of Practical Music. For more definite outlines see Model Courses on a later page.

For the class and grade of music used in Senior Recitals this year, see Senior Programs in appended Year Book.

Teacher's Certificates

By special vote of the Faculty a Teacher's Certificate may be given to any regular member of the Conservatory who successfully completes one of the three courses in Theory, and Course I in History of Music, who can appear creditably in the Students' Recitals, and is proficient enough to teach a second branch of Practical Music. In addition, the Normal Course in Piano is required of those whose major study is Piano.

Entrance Requirements

Before students are classed as members of the Conservatory, they must have completed a four-years' high school course, or its equivalent, and must have presented their credits to the Secretary of Oberlin College.

The requirements for admission to the Conservatory of Music are those of the College of Arts and Sciences, with the following exceptions: that a substitution of additional preparation in modern languages will be accepted in place of Latin; and that substitution will be allowed for the half unit of Solid Geometry and the half unit of Advanced Algebra, these substitutions to be made from the other subjects regularly approved for college entrance credit.

The requirements for admission are shown in the following table:

English	at least 3 units
Mathematics	at least 2 units
Foreign Languages	at least 4 units
History and Civics	at least 1 unit
Sciences	at least 1 unit
	11 units
Four units must be presented from the following group: Foreign Languages, Sciences, History and Civics, Solid Geometry, Advanced Algebra, Fourth Year English.	4 units
Total Entrance Requirements	15 units

No substitutions will be allowed for the following requirements: three units in English, one unit in History, one unit in Sciences, four units in Languages, one unit in Plane Geometry, one unit in Elementary Algebra.

Any graduate from a good high school in which the course of study has covered four years ought to be able to meet the requirements for admission. It is almost essential for the successful study of music that one shall have had literary work to the amount above mentioned, and students are required to defer their exclusive study of music until that standard has been reached.

Definition of a Unit

A unit is defined as a course covering an academic year that shall include in the aggregate not less than 120 sixty-minute periods of class-room work, two hours of laboratory work being equivalent to one hour of class-room work. The work usually done in high school courses, thirty-six weeks, recitations five times a week, each recitation nominally forty-five minutes in length, but actually about forty minutes in length, exactly meets this definition.

(The table which follows shows the units which may be presented in these subjects.)

Latin	2, 3, or 4 units
Greek	1, 2, or 3 units
French	1, 2, 3, or 4 units
German	1, 2, 3, or 4 units
History and Civics	1, 2, 3, or 4 units
Sciences	1, 2, 3, or 4 units

Half Units

Half units will be accepted, but only when presented in addition to integral units in the same subject, and for this purpose the sciences may be considered as one subject.

Entrance Deficiencies

No student may be classed in the Conservatory of Music who presents less than fourteen units. An entrance deficiency of one unit or less will not prevent the candidate from procuring admission to the Conservatory; but entrance deficiencies should be made up as soon as possible, and in any case before the Junior year.

Courses of Study

Theory

Oberlin Conservatory has always emphasized the importance of thorough studies in the Theory of music. Beginning with Harmony, Ear Training and Sight Singing, the course leads to Counterpoint and Analysis, with elective courses in Double Counterpoint, Canon, Fugue, Instrumentation and Composition.

From the first the pupil learns to harmonize melodies as well as basses. He is taught to recognize, both by ear and by sight, chords and chord progressions, thus embracing modulation; and at the key-board, to harmonize melodies, to modulate and to transpose. Much attention is paid to the development of the musical instinct, and studies in original composition are encouraged in connection with the preparation of the regular lessons. In this way the pupil learns to write melodies, little piano pieces, songs, motets, etc., while going on with his regular Theory Course.

Admission to the Theory Courses

Students who are admitted to the regular first year Harmony Course will be required to show such advancement in music as to make reasonably sure the completion of Theory Course III in three years. Those who are not sufficiently advanced in piano study or are unable to sing a simple melody at sight are advised to defer the study of Harmony and enter a sight singing and ear training class where special attention can be given to their needs.

Advanced Standing

Credit for advanced standing in Theory is granted to those who bring to the Committee their written work and are able to pass the required examinations. But students who have had preparation with figured basses only are seldom able to enter an advanced class, since the examination involves the harmonization of melodies both on paper and the key-board. New students who ask for advanced credit should consult Professor Heacox, Room 21, Warner Hall, between 2:00 and 4:00 on the first Wednesday of the school year.

Grading

A literal system is used in grading Theory work, as follows:

A, with high credit.
B, with credit.
C, fair.
D, passing.
E, conditioned.
F, failure.

The grade recorded for a student is based on his daily average and his final examination mark. Any student whose grade is "F" can obtain credit for the course only by re-

Conservatory Organ and Warner Concert Hall Stage

peating it in class. A student whose grade is "E" is allowed one reëxamination on the work of the course, for which he receives credit if the reëxamination is passed with a grade of "C" or better. Reëxaminations are given on the second Saturday of each semester at 2:00 p. m. in written work and on the second Monday of each semester at 4:00 p. m. in keyboard work. The student must take the reëxamination at one of the two reëxamination periods immediately following the date of the failure.

The Three Courses in Theory

Candidates for the Degree will complete one of the following courses in Theory, all of which are alike through the first five semesters. On completion of the fifth semester the choice of a course will depend upon the student's Major Study.

Major Study: Composition.....Course I.

Theory 1, 2, 3, 4, 5, 6C, 7, and two years of Composition and Orchestration to be begun with Course 7.

Major Study: Organ.....Course II.

Theory 1, 2, 3, 4, 5, 6C, 7, 6F.

Major Study: Pianoforte, or Voice, etc....Course III.

Theory 1, 2, 3, 4, 5, 6F. Candidates for the Degree who take this course must have completed it before entering the Senior year.

Courses of Instruction

1, 2. *Theory: First Year.* Credit: four hours.
First and Second Semesters. Professor Heacox, Professor Lehmann, Miss Moore and Mr. Smith.

The sections are as follows:

First section—Mo., Th., We., Sa.,—8:00.....Mr. Heacox
Second section—Mo., Th., Tu., Fr.,—8:00.....Mr. Lehmann
Third section—Mo., Th., We., Sa.,—9:00.....Miss Moore
Fourth section—Tu., Fr., Mo., Th.,—10:00.....Mr. Lehmann
Fifth section—Tu., Fr., Mo., Th.,—10:00.....Mr. Smith
Sixth section—We., Sa., Tu., Fr.,—10:00.....Mr. Smith
Seventh section—Tu., Fr., We., Sa.,—11:00....Mr. Lehmann
Eighth section—Tu., Fr., We., Sa.,—11:00.....Mr. Smith
Ninth section—Mo., Th., 2:00; Tu.,Fr.,—10:00....Miss Moore
Tenth section—Tu., Fr., 3:00; We., Sa.,—9:00....Mr. Heacox

Theory 1, 2 constitutes a year-course, meeting four times a week; two of the sessions each week being devoted to Harmony, the other two to Ear Training and Sight-singing in charge of an assistant. In the listed days the first two are Harmony in each case; the other two are Ear Training. Credit is not given for this course until the student has completed both the Harmony and the Ear Training, except that students taking the regular work in Public School Music will take Harmony only, preferably in sections 1 or 2. Harmony alone is credited three hours; Ear Training, one hour.

Elementary Harmony, beginning with scales, intervals, triads, use of the triad in simple part-writing from melo-

dies and basses. The primary and secondary seventh chords, modulation, easy suspensions and passing tones. Original work, the hymn tune, primary form, little piano pieces. An important part of many of the lessons is the keyboard training in which problems similar to the written work are solved at the keyboard. The student learns to modulate, transpose various exercises into all keys, and harmonize easy basses and melodies at sight.

Ear Training, beginning with the simplest intervals, the scale, rhythms, melodies; later, chords, chord progressions and modulation. Proficiency in singing at sight is insisted upon as the most direct and practical means of quickening the perception when writing from dictation.

The text-books are *Lessons in Harmony*, Heacox-Lehmann, and *Keyboard Training in Harmony*, Heacox. In Ear Training various materials are used chosen from sight-singing and dictation exercises.

*3, *4. *Theory: Second Year* Credit: three hours.

First and Second Semesters.

Professor Heacox and Professor Lehmann.

The sections are as follows:

First section—Tu., Fr.,—8:00.....Mr. Lehmann
Second section—Mo., Th.,—9:00.....Mr. Heacox
Third section—Tu., Fr.,—9:00.....Mr. Lehmann
Fourth section—Mo., Th.,—10:00.....Mr. Heacox
Fifth section—Tu., Fr.,—11:00.....Mr. Heacox

*Signature of Ear Training instructor necessary for entrance to this course.

A year-course in Advanced Harmony and Harmonic Analysis, embracing a study of all the devices of modern musical composition. Completion of *Lessons in Harmony*, Heacox-Lehmann; supplemented by lessons from Lavignac, Rimsky-Korsakoff, Tchaikovsky and others. Original work. A large part of the second semester is devoted to the analysis of illustrative passages of harmony from all schools of composition. Text-book, *Harmonic Analysis*. Lehmann. A certain amount of regular keyboard training is required throughout the year.

5. *Theory: Third Year.* Credit: three hours.

First Semester.

Professor Heacox and Professor Lehmann.

The sections are as follows:

First section—We., Sa.,—8:00.....Mr. Heacox
Second section—We., Sa.,—9:00.....Mr. Lehmann
Third section—We., Sa.,—10:00.....Mr. Heacox

One semester of Simple Counterpoint, two-, three-, and four-part writing in the various species. Advanced keyboard training. Text-book, *Simple Counterpoint*, Lehmann.

6C. *Theory: Third Year. Counterpoint.* Credit: three hrs.

Second Semester. We., Sa.,—8:00. Professor Heacox.

This is a continuation of Course 5. Double Counterpoint. Five to eight-part writing. Eight real parts for two choirs from Cherubini's basses. Imitation, strict canon, introduction to Fugue writing.

References: Spalding, Bridge, Prout.

6F. *Theory: Third Year. Form.* Credit: three hours.
Second Semester. Professor Lehmann.

The sections are as follows:

First section .....We., Sa., 9:00
Second section .....We., Sa., 10:00

An elective on completion of Course 5.

Elements of Musical Form, from the motive and primary form through the development of the composite forms, with analysis of important types both classic and modern.

This is the last semester of Course III and aims to give a comprehensive view of the methods of musical composition.

Text-book, *Musical Form*, Bussler-Cornell.

7. *Theory: Fourth Year. Fugue.* Credit; three hours.

First Semester.—We., Sa.,—11:00. Professor Heacox

A detailed study of the processes of fugue writing, several model fugues completed. Three-, four- and five-part fugue, double fugue. At the close of the semester the student is expected to submit a fugue for piano, organ or chorus suitable for performance. He must also pass examinations in advanced sight playing from figured basses and sopranos in score reading, and in modulation.

Texts: Gedalge, Higgs, Prout. For analysis and reference: Bach's W. T. Cl., Organ Fugues, Art of Fugue, Musical Offerings, etc.*

*Note: In addition to the above regular courses, Theory 1, 2, 3, 4, 5, 6C and 6F are usually offered each semester but without altering the original designation. For the hours of all such courses when irregular, students are referred to the schedule of classes bulletined before the close of each semester.

Composition

Elective, with Approval of Theory Committee, to Begin with Theory 7.

OUTLINE OF COURSE

(TWO YEARS)

The earlier musical forms. Writing of an effective Theme and Variations, or a Suite.

The later musical forms. Writing of a Sonata for solo instrument, or other composition for solo instrument and orchestra, or for voices with orchestra.

Instrumentation and the analysis of important works will be understood as a component part of this course, and those who complete it may omit Theory 6F and the separate study of Instrumentation.

Especial emphasis will be laid, from the beginning, upon the esthetic side as well as on the practical effectiveness of the pupil's work, and upon the development of his technique as a composer.

Instrumentation

Elective, with Approval of Theory Committee, to Begin with Theory 5.

OUTLINE OF COURSE

(ONE YEAR)

Reading of orchestral scores, both classic and modern, beginning with Haydn and Mozart.

Study of Orchestral instruments with a view to practical and effective writing for the orchestra.

Arranging compositions for string orchestra and for full orchestra, so as to be acceptable for public performance.

Music Terminology

A course for the general student of music, but of especial interest to instrumental performers. It may be profitably elected in conjunction with Theory 1, 2, 3, or 4. The course deals with the definition, pronunciation, spelling and derivation of all terms ordinarily encountered by the musician. About six recitations are devoted to a fairly detailed study of orchestral instruments. Text, Gehrkens :—*Music Notation and Terminology.*

Offered only in the second semester.

History of Music

History and Criticism of Music

Oberlin Conservatory was one of the first institutions of its class to establish a department of the History of Music, administered by one especially trained for that work. This course includes four lectures each week throughout the year. Abundant illustrations are given of every school and phase of musical development, both by performances in the class room and by adapting the lectures to the concerts given in the Artist and Musical Union courses and by the Faculty and students of the Conservatory. While the course covers the whole period of musical history down to the present, much the larger share of time and emphasis is given to the composers and the periods that affect the musical life of the present day. The course might more properly be described as one in musical appreciation with a historic basis, for the whole aim is to enable the students to understand and enjoy the work of all periods and styles through a knowledge of the esthetic and psychologic principles involved in their development.

Although the instruction is by lectures and musical illustrations, students are constantly guided in their outside reading, for which abundant facilities are afforded.

Written tests are given from time to time, and examinations at the end of each semester.

The above is required of all candidates for the Bachelor's degree and Teacher's Certificate, and is an elective for all other regular students after their first year.

History of Music—Advanced Course

An advanced course, two hours per week, is offered to those who have satisfactorily completed the lecture course. In this course, in which the modern composers are critically studied, the seminar method is followed. This course is

especially intended for those who wish to prepare themselves for teaching the subject of music history. Certificates are given to those who complete both courses with credit.

The College library possesses a large and rapidly increasing collection of the most valuable works on music, and this, together with the collection of works of the great masters in the library of the Conservatory, affords ample opportunity for thorough and original research.

Pianoforte

Unlike the courses in Theory, where all students pursue the same general plan, instruction in piano playing involves a special adaptation to the needs of each individual pupil. The primary aim is to lay a thorough technical foundation, directed by a careful study of each pupil's physical deficiencies and previous habits of work. At the same time it is remembered that musical feeling must be cultivated from the outset, and that between the technical means and the esthetic result no sharp line can be drawn. The works of the best masters are therefore employed through all the grades of advancement, in order that the emotional and intellectual faculties shall be developed in company with the technical, and the student constantly grow in taste and in sympathetic comprehension of all that is involved in artistic performance. Opportunities for ensemble work with skillful collaborators are given to advanced students.

Normal Training Department in Children's Work

Students who are sufficiently equipped in Piano, Harmony, and Musical History, may upon recommendation of their Piano Teacher enter this class.

The course consists of the presentation of modern methods of teaching children from the age of five to fourteen years. The student is required to attend two lectures a week and also to visit classes in which children are taught all phases of music education, including Harmony, Rhythm, Ear Training, Melody Writing (which finally leads to four-part writing), Analysis and Music Biography.

In the second semester some actual teaching is required, in order that the student may understand and successfully cope with the varied problems which are certain to confront him during the first years of teaching.

Children's Department

In this department the system of private and class lessons is employed for all students.

Experience has shown that much of the study necessary for a child's all-round musical development can be best done in classes.

The time of the private lesson can then be given entirely to the practical side of piano playing. Therefore for the first year the youngest beginners are taught only in classes, after which time private lessons begin and the class work is continued for several years.

Rhythm, Melody, Harmony, Ear Training, Sight Reading, Technique, Music Biography and Analysis are included in the class work.

Once a month the pupils meet to play for each other and twice a year public recitals are given.

Voice

True cultivation of the voice consists in the development of pure tone and its easy, natural use and control in singing. Correct use of the breath, intonation, attack, legato, accent, phrasing and enunciation are the leading features of technical drill.

By the adoption of what are believed to be the best features of all methods as well as by the use of a discriminating judgment as to the needs of the voice under treatment the endeavor is made to carry forward the formation and development of the singing voice.

At the same time, a higher ideal than the perfection of mere mechanical skill is aimed at, viz., a musicianly style of singing, and all that is implied in the broad term "interpretation," together with a thorough appreciation of the best works of the best masters, both new and old.

Thus the hope is to prepare pupils for successful teaching, for positions in church choirs, and for the concert stage, and through them to advance the cause of artistic singing.

Students whose major study is Singing are required to do at least two years' work (two hours per week) in either French or German, the language to be elected under advice of the Teacher of Singing and the work to be completed if possible before the Senior year.

Organ

The course of instruction in this department is planned to develop a finished technique adequate to artistic and effective organ playing, and to impart such a knowledge of the very best organ literature as will enable students to know what to use and how to use it in their own playing and teaching.

The requirements of the church service are kept always in view.

Graduates from this department have always been able to take successfully the Associateship Examination in the American Guild of Organists, and those of unusual ability are prepared for the Fellowship examination if they have passed the former in their Junior year.

Students who make organ their major study are required to take either Course I or II in Theory.

Only in special cases and for sufficient reasons, by the permission of the Faculty, can this requirement be set aside.

Violin

It may be said of the Violin that it is adaptable to a wider range of uses than any other musical instrument. In the domain of virtuosity its resources are all but limitless; as a component of orchestras, great or small, its varied

tone-color is indispensable, and in the field of quartet music it becomes the medium of expression of the highest form of instrumental music.

The course of instruction in Oberlin Conservatory of Music is based on the principles and methods which have been established by the great masters of violin-playing. In conformity with this, special effort is made to develop not only musical expression, but, what is no less important, a clear comprehension of the physical elements involved in mastering the violin, without which no student of this instrument may hope for success.

The course of study embraces technical material devised by violinists and teachers of established reputation and authority, together with such compositions as are conducive to an increasing appreciation of the best in our violin literature.

Violoncello

The Violoncello is of such importance, both as a solo instrument and in quartet and orchestral work, that students are urged to give its claims due consideration when making their plans for a comprehensive course of study. While it appeals especially to young men, young women have found the study of the 'Cello entirely practicable, and results can often be more quickly reached than on the Violin.

This department has never been so ably conducted as at the present time, and the enthusiasm manifested insures a steady growth for the future.

Other Stringed Instruments

Harp, Viola, and Double Bass

The instruction is based upon the best schools for these instruments, together with etudes, solo pieces and concertos by the best writers.

Ensemble Playing

Abundant opportunity is given for ensemble playing in string quartets, duos, trios, etc., with piano, ranging from simple compositions to the master-works of the classical and modern schools, thus laying the foundation for a broad, intelligent style.

This line of work has been greatly strengthened by the additions to the teaching force of the String Department. Some of the instructors are giving a considerable part of their time to duos, trios, and quartets with students.

Both Pianoforte and Violin students are finding it of incalculable value to come in contact with such artistic playing, musicianly interpretation and stimulating suggestions as are there offered.

Wind Instruments

Cornet, French Horn, Clarinet, Flute, Oboe, and Trombone

Students are fitted for both solo and ensemble playing, and advanced pupils have an opportunity to study orchestral playing in the Conservatory orchestra. Many students who come primarily to study other instruments will find it

greatly to their advantage to do some work in this important field. A practical acquaintance with orchestral music is an exceedingly important part of a musical education, and this can be acquired best by actual orchestral practice.

Conservatory Orchestra

Advanced students of stringed instruments have also the advantage of playing in the Conservatory orchestra, numbering thirty-five to forty players, which meets twice a week, and is conducted by Dr. Andrews.

Dramatic Expression and Diction

An adequate interpretation of a masterpiece of literature demands of the student an intimate acquaintance with the author's message and style; a fine control of the reader's thought, emotion and will; and technical skill of a high order in the use of the voice and body, which are the instruments of expression.

The course in Dramatic Expression and Diction accordingly falls under the three following heads:

I—Studies in Vocal Interpretation. The plays of Shakespeare and the modern dramatists; the poetry of Browning, Tennyson, Shelley, Keats and some of the modern lyric poets; and selections from the great prose masterpieces, classic and modern.

II—Studies in Vocal Expression. The acquiring of a Vocal Vocabulary.

III—Studies in Vocal Technique. The establishment of a new standard of speech and tone in conversation and the mastery of a vocal technique adequate for literary interpretation.

In training the voice for song, teachers are becoming conscious of the carelessness of students in the use of the voice in daily speech. The course in diction aims to coöperate with the work accomplished in singing by developing a conversational tone which is musical.

French Diction

Second Semester. Two Hours

Open only to those who have had a year or more of preparatory or College French, except that in special cases Conservatory students may be admitted in the second semester, after having taken, with high standing, the first semester of College French.

In this course, systematic drill is given in the phonetics of the French language. This is followed by much practice in reading designed to establish correct habits of pronunciation. Simple French songs are then studied and sung, leading up gradually to the best songs of the modern period. At least ten of these will be studied.

The Model Four-Year Courses

The Model Courses tabulated on the opposite page show the studies possible to be pursued, and their credit in semester hours. Where the number of hours of daily practice is indicated the amount stated is the minimum for which a student may reasonably expect to receive passing grades, which must be at least B in the major study and C or higher in three-quarters of the other required work.

The credit assigned to each major is the maximum number of semester hours which can be earned in that study, except that a strong student accustomed to advanced work may, with special permission, earn additional credit by practicing more hours in either his major or minor study. The basis of credit in practical music is two hours for one hour daily practice.

No student may take less than eleven nor more than sixteen semester hours without special permission, except where so indicated in the tables.

Each major has its accompanying requirements and electives, planned with special reference to the symmetrical development of the student and his practical needs in later professional work.

It is important to notice in this connection that while the tables are valuable for the purpose of outlining the student's work and enabling him to know with a fair degree of certainty his position in his course, the art of music demands distinctly more than the ability to earn passing grades in any number of courses. Here talent, the power of mental concentration, and the ability to appear creditably in public performance comprise elements of a most important character in estimating the proficiency of a candidate for the degree of Bachelor of Music. It is precisely this personal equation which, entering into the problem of giving credits in art courses, has made regular classification of the music student seem difficult if not impossible.

In adopting the plan outlined on the opposite page, Oberlin Conservatory of Music attempts to give definite classification in a music course as early as practicable, but with the distinct understanding that the credits indicated in the Junior and Senior years can be given to those only who have fulfilled so well all the requirements that they have received Junior Classification by special vote of the Conservatory Faculty. This classification received, the student's courses are credited as earned in the usual way. If for any reason a student fails to receive Junior Classification in his third year, his credits in Theory and other classes will be counted, but no further credit for Practical Music will be given until his classification is obtained. On the other hand, a student who is so advanced in music as to receive Junior Classification the second year in Oberlin Conservatory, thereby receives credit in advance and may be able to finish the course in three years.

Note—For information concerning Teacher's Certificates see page 14.

MODEL FOUR-YEAR COURSES, EACH WITH A DIFFERENT MAJOR STUDY

PIANO MAJOR

1st YEAR	15sm.	25sm.	Credit
Piano,--3 hrs. dly pract.	6	6	12
2nd Study,--Voice, Organ, Violin, etc., 1 hr. dly pract.	2	2	4
Theory, with ear training	4	4	8
Physical training	1	1	2
Rehearsal and Recitals	1	1	2
			28

2nd YEAR	15sm.	25sm.	Credit
Piano--3 hrs. dly. pract.	6	6	12
2nd Study,--1 hr. dly. pract.	2	2	4
Theory	3	3	6
History of Music	3	3	6
Rehearsal and Recitals	1	1	2
			30

JUNIOR YEAR Cr.in pract.music subj. to Jr class'n	15sm.	25sm.	Credit
Piano,--3 hrs. dly. pract.	6	6	12
2nd Study,-- 1 hr. dly. pract.	2	2	4
Theory	3	3	6
Rehearsal and Recitals	1	1	2
*Electives	4	4	8
			32

SENIOR YEAR	15sm.	25sm.	Credit
Piano,--private lessons	6	6	12
Recital in Major Study			8
Rehearsal and Recitals	1	1	2
*Electives,--if desired, 4 hrs of this a recital in 2nd Study			8
			30

Hours total: 120

VOICE MAJOR

1st YEAR	15sm.	25sm.	Credit
Voice,--1 hr. dly. pract.	2	2	4
Piano,--3 hrs. dly. pract.	6	6	12
Theory, with ear training	4	4	8
Physical training	1	1	2
Rehearsal and Recitals	1	1	2
			28

2nd YEAR	15sm.	25sm.	Credit
Voice,--2 hrs. dly. pract.	4	4	8
Piano,--2 hrs. dly. pract.	4	4	8
Theory	3	3	6
History of Music	3	3	6
Rehearsal and Recitals	1	1	2
			30

JUNIOR YEAR Cr.in pract.music subj. to Jr class'n	15sm.	25sm.	Credit
Voice,--2 hrs. dly. pract.	4	4	8
Piano,--2 hrs. dly. pract.	4	4	8
Theory	3	3	6
Choir & Musical Union,--required	1	1	2
Rehearsal and Recitals	1	1	2
Language--required	2	2	4
*Elective	1	1	2
			32

SENIOR YEAR	15sm.	25sm.	Credit
Voice,--private lessons	6	6	12
Recital in Major Study			8
Choir & Musical Union,--required	1	1	2
Rehearsal and Recitals	1	1	2
*Electives	3	3	6
			30

Hours total: 120

ORGAN MAJOR

1st YEAR	15sm.	25sm.	Credit
Organ,--1 hr. dly. pract.	2	2	4
Piano,--3 hrs. dly. pract.	6	6	12
Theory, with ear training	4	4	8
Physical training	1	1	2
Rehearsal and Recitals	1	1	2
			28

2nd YEAR	15sm.	25sm.	Credit
Organ,--1 1-2 hrs. dly. pract.	3	3	6
Piano,--3 hrs. dly. pract.	6	6	12
Theory	3	3	6
History of Music	3	3	6
Rehearsal and Recitals	1	1	2
			32

JUNIOR YEAR Cr.in pract.music subj. to Jr class'n	15sm.	25sm.	Credit
Organ,--2 hrs. dly. pract.	4	4	8
Piano,--2 hrs. dly. pract.	4	4	8
Theory	3	3	6
Rehearsal and Recitals	1	1	2
*Elec.,--preferably Instrumentation	3	3	6
			30

SENIOR YEAR	15sm.	25sm.	Credit
Organ,--private lessons	6	6	12
Recital in Major Study			8
Theory	3	3	6
Rehearsal and Recitals	1	1	2
*Elective	1	1	2
			30

Hours total: 120

VIOLIN, 'CELLO, Etc. MAJOR

1st YEAR	15sm.	25sm.	Credit
Violin,--3 hrs. dly. pract.	6	6	12
Piano,--1 hr. dly. pract.	2	2	4
Theory, with ear training	4	4	8
Physical training	1	1	2
Rehearsal and Recitals	1	1	2
			28

2nd YEAR	15sm.	25sm.	Credit
Violin,--3 hrs. dly. pract.	6	6	12
Piano,--1 hr. dly. pract.	2	2	4
Theory	3	3	6
History of Music	3	3	6
Ensemble or Orchestra,--required	1	1	2
Rehearsal and Recitals	1	1	2
			32

JUNIOR YEAR Cr.in pract.music subj. to Jr class'n	15sm.	25sm.	Credit
Violin,--private lessons	6	6	12
Piano,--1 hr. dly pract.	2	2	4
Theory	3	3	6
Orchestra,--required	1	1	2
Rehearsal and Recitals	1	1	2
*Electives	2	2	4
			30

SENIOR YEAR	15sm.	25sm.	Credit
Violin,--private lessons	6	6	12
Recital in Major Study			8
Orchestra,--required	1	1	2
Rehearsal and Recitals	1	1	2
*Electives--String Quartet a part of this if possible	3	3	6
			30

Hours total: 120

COMPOSITION MAJOR

1st YEAR	15sm.	25sm.	Credit
**Theory 3rd year	3	3	6
Piano,--3 hrs. dly. practice	6	6	12
2nd Study,--1 hr. dly. pract.	2	2	4
Physical training	1	1	2
Rehearsal and Recitals	1	1	2
*Elective	1	1	2
			28

2nd YEAR	15sm.	25sm.	Credit
Composition	3	3	6
Theory, 4th year	3	3	6
Piano,--3 hrs. dly. pract.	6	6	12
2nd Study,--1 hr. dly. pract.	2	2	4
Rehearsal and Recitals	1	1	2
*Elective	1	1	2
			32

JUNIOR YEAR Cr.in pract.music subj. to Jr class'n	15sm.	25sm.	Credit
Composition	6	6	12
Piano,--2 hrs. dly. pract.	4	4	8
History of Music	3	3	6
Rehearsal and Recitals	1	1	2
*Elective	1	1	2
			30

SENIOR YEAR	15sm.	25sm.	Credit
Composition	6	6	12
Recital in Major Study			8
Rehearsal and Recitals	1	1	2
*Electives	4	4	8
			30

Hours total: 120

It will be observed that while each of the above Model Courses totals 120 hours, all first year courses are scheduled at less than 30 hours, the deficiency being made up in some other year. But many students are able to add some elective to their first-year schedule and by so doing earn credit in advance. Among the many electives open to first-year students are Choir, Musical Union or Orchestra, where sufficiently advanced to pass the entrance examinations; also courses in French Diction, Dramatic Expression, Terminology, or courses in Oberlin College.

** The first two years of Theory a prerequisite.

Courses with their Credit in Semester Hours

Pianoforte, Organ, Violin, Voice, etc., estimated on the general basis of one, two, or three hours daily practice ..... 2, 4, or 6 hrs.
Recital in Major Study (required) ..... 8 hrs.
Recital in Second Study (an elective if given before the Easter recess) ..... 4 hrs.
French Diction ..... 2 hrs.
Dramatic Expression ..... 2 hrs.
Theory, Composition, Instrumentation, each ..... 3 hrs.
Ear Training ..... 1 hr.
History of Music ..... 3 hrs.
Public School Music, 1 and 2 ..... 2 hrs.
Public School Music, 3 and 4 ..... 5 hrs.
Public School Music, 5 and 6 ..... 4 hrs.
Terminology ..... 2 hrs.
Choir or Musical Union, each ..... ½ hr.
Ensemble class, Quartet class, or Orchestra, each ..... 1 hr.
Conservatory String Quartet ..... 3 hrs.
Normal Course in Piano ..... 1 hr.
Recital attendance ..... 1 hr.
Practice Teaching (for students in Public School Music) ..... 1 hr

College courses, especially those in modern languages, are strongly recommended when practicable in connection with the required studies. Credits for these are the same as in the College.

Supervisors' Training Course in Public School Music

This course aims to prepare the student to supervise the teaching of music in the grade schools, and to carry on in a broad and comprehensive manner instruction in music in the modern high school. In order to accomplish these ends three years of study are required, the emphasis in each of these years being upon the acquiring of *musicianship*, but each year also including certain material relating directly to the teaching of school music.

First Year

In his first year the student usually carries the following subjects: Piano, Voice, Theory, Public School Music. The work in the first three of these subjects is taken under the regular instructors in these branches, a description of it being found on preceding pages. The class in Public School Music meets twice each week, the work of the first semester consisting of a course in the *terminology of music*, that of the second involving a study of *chorus conducting*.

Second Year

In the second year the student continues his study of Piano and Theory, the subject of Voice being dropped in order to give a larger amount of time for the study of Public School Music. The class in this latter subject meets four times per week during the entire year.

This second year of Public School Music emphasizes strongly the subject of *Principles and Methods of Teaching*.

the aim being first of all to make the student acquainted with certain basic psychological principles upon which the teaching of any subject must be founded, then to make him intelligent about public school education in general—why it exists, what it attempts to do for the child, why the course of study is changing so rapidly just now, etc. Upon the foundation of this broad preliminary survey of public school education and of the teaching process in general, a comprehensive course in *Ideals and Methods of School Music* is now built up, the student learning something concerning the value of music to humanity in general, as well as examining minutely the aims underlying music teaching in the public schools. He also learns how to plan music instruction for both grades and high school in a practical and efficient manner, the various steps of procedure being illustrated in the Oberlin Public Schools, in which the music work is directed by the instructor and carried on from day to day by students in this course. During this second year the student is also required to read a great deal of material relating to school music, the aim of the instructor being to establish principles and set up ideals rather than merely to teach methods.

Third Year.

The work of the third year is as follows: History of Music, Advanced Sight-Singing and Ear Training, Public School Music (study of instruments), and Practice Teaching in the Oberlin Public Schools. These subjects take only about two-thirds of the student's time, and in filling up the remaining third he is allowed to elect such subjects as are of especial interest to him. Thus a student whose chief interest is in singing will continue the subject of Voice; a piano student will go on with further work on his instrument; while there are always a number who will wish to take a third year of Theory, thus completing the "short course" (Course III as described on page 17). A course in Dramatic Expression or one in the College department may also be elected during this third year in place of Piano, Voice, etc.

The Certificate in Public School Music is granted only to those who have completed ninety hours of work, three-fourths of which—that is, sixty-seven hours—has been given a grade of at least C. (For explanation of grading, assignment of credit, etc. see preceding pages of this catalog.) These ninety hours must include the three years of Public School Music, two years of Theory, two years of Piano (at least eighteen hours of credit), one year of History of Music, one year of Singing, one year of advanced Sight-singing and Ear Training, and one year of practice teaching. All students capable of passing the entrance tests are also expected to sing in one of the church choirs and in the Oberlin Musical Union. Credit toward the Certificate is given for regular membership in the Musical Union or in any one of the following choirs: First Congregational, Second Congregational, and First Methodist Episcopal, these all being under the direction of members of the Conservatory Faculty.

If interested in a more detailed description of the aims and ideals underlying the course in Public School Music send to the Registrar of the Conservatory for special leaflet.

Combined College and Conservatory Course

Students who wish to take a combined course and graduate from both the College and the Conservatory, may do so in six years, or six years and a summer session, receiving the College degree at the end of four years and that of the Conservatory two years later, provided they possess sufficient musical talent, and have the ability and the physical strength to carry heavy work with satisfactory grades through the College course. The course outlined below, in which Music is the Major study, is suggested as probably the best plan for the College work. The amount of credit required for graduation is 120 hours, of which not more than 36 hours may be obtained in Music. Not more than sixteen hours, including Music, is to be taken the first semester of the Freshman year, but after the first semester students who prove that they have sufficient ability in scholarship may take a larger number of hours. No credit for Practical Music is allowed until the student has received credit for two years of Theory, and has been recommended by vote of the Conservatory Faculty as eligible for credit in Practical Music. The numbers given in brackets indicate that that amount of time will be required by the study, but that no credit is given for it. The time specified is sufficient for subjects such as Piano or Violin; for Singing or Organ only two hours a semester will be needed.

Freshman Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Bible	2		2
Physical Training	1	1	2
Ancient Languages or Mathematics	3	3	6
Modern Language	4	4	8
Theory of Music	3	3	6
Electives		4	4
			32

Note: If Physics is to be taken in the next year, as recommended below, Mathematics should be taken in the Freshman year. *Lessons in practical music should not be planned for this year*, unless the student is willing either to plan for an extra summer session, or to take the College degree at the end of the *Fifth* instead of the *Fourth* year.

Sophomore Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Sciences, (Preferably Physics)	4	4	8
Theory of Music	3	3	6
Electives (Preferably Modern Language, History, Economics, or Political Science)	4	4	8
Practical Music, (1st Study)	(4)	(4)	
			26

Note: At the end of the Sophomore year the student following this program is two hours behind his class. This may be made up and the four hours deficiency of the Senior schedule gained in advance, by work in the summer session.

Junior Year	1st Sem.	2nd Sem.	Credit
Psychology and Philosophy	3	3	6
Theory of Music	3	3	6
History of Music	3	3	6
Electives	4	4	8
Practical Music, (1st Study)	2	2	4
			30

Senior Year	1st Sem.	2nd Sem.	Credit
Bible	2		2
Electives, (Including History of Art or Esthetics)	9	9	18
Practical Music, (1st Study)	3	3	6
Practical Music (2nd Study)	(2)	(2)	
			26

Instruments for Lessons and Practice

The Concert Hall, the Lecture Rooms and all Lesson Rooms are provided with grand pianos. The practice rooms are furnished with uprights from standard manufacturers, and are kept in order by two expert tuners and repairmen.

Organ lessons are given on a three-manual Roosevelt Organ of forty stops, on a two-manual Lyon & Healy Organ built to our order, and on a three-manual Vocalion of unusual size and power.

For Organ practice the Conservatory furnishes a two-manual Vocalion, and twenty-two two-manual Pedal Organs of Mason and Hamlin and Estey manufacture. These Organs are all equipped with kinetic blowers and electric motors.

Ample provision has been made for the use of the Practice Clavier so far as it may be deemed advisable in the case of individual students.

The Conservatory owns two 'Cellos, several Violins and Violas, two Double Basses, a first-class Lyon & Healy Harp, and some Brass and Wood Wind instruments, which are available for practice.

Special Advantages

Artists' Recitals

Not less important than class-room instruction is the opportunity of hearing good music rendered by artists of superior ability. To afford students this opportunity, a regular series of recitals is given each semester, the best artists available being secured. To these recitals all students in the Conservatory are admitted without expense beyond the fee of $2.00 which is charged in the semester bill. All money so received is strictly devoted to paying the cost of these concerts. These recitals are educational in their character, and the fee charged should be regarded as part of the tuition. A limited number of course tickets

are sold to persons not in the Conservatory, and the concerts are so well patronized that students are given the opportunity of hearing many of the great artists of this and other countries at nominal cost.

The following artists and musical organizations have appeared in the Artist Recital Course during the past year:

Mr. Percy Grainger.
Mrs. Charlotte Demuth Williams.
Mr. Maurice Koessler.
Friedrich Goerner.
Mr. W. K. Breckenridge.
The Philadelphia Symphony Orchestra.
Mrs. Olga Samaroff.
Mme. Margarete Matzenauer.
The New York Symphony Orchestra.
Mr. Joseph Bonnet.
Mr. Jacques Thibaud.
The Cincinnati Symphony Orchestra.
The Flonzaley Quartet.
Mr. Ossip Gabrilowitsch.
The Chicago Symphony Orchestra.
Miss Marcella Craft.

Students' Recitals

One of the most important incidental advantages of the Conservatory is the weekly recital, where students may become acquainted with a far greater number of musical compositions than they individually can study; and where they may themselves, when sufficiently advanced, present compositions assigned by their teachers for the purpose of giving them self-control and ease in public appearance.

Church and Chorus Music

Students who fail to avail themselves of these educational opportunities will find that their credits for general musical culture will be seriously affected.

The facilities afforded in Oberlin for studying the great choral works give students an opportunity, seldom enjoyed, for acquaintance with oratorios and other sacred music. For practical cultivation in this department of musical study, all students have the privilege of attending classes in choral music; and those who are sufficiently advanced can join one of the church choirs, and the Musical Union, a society for the study of the higher forms of choral music.

The Musical Union numbers from two hundred to two hundred and fifty members, and for its concerts each year the best artists available are secured as soloists.

Art Association

This organization offers a series of lectures on Art subjects, and brings to Oberlin during the year several exhibitions of choice pictures and other Art objects.

Literary Advantages

The connection of the Conservatory with an institution of learning of the acknowledged standing of Oberlin College affords unusual advantages for the pursuit of literary studies in connection with music.

Finney Memorial Chapel

The teachers, both in the Conservatory and in the College, will be glad to confer with students, and to assist them in planning a systematic and helpful course adapted to their individual requirements, and to the time at their disposal. Conservatory students are recommended, as far as practicable, to avail themselves of these privileges, that they may secure symmetry and breadth of culture, as well as the ability to use their musical powers to the best advantage.

An important feature of the work at Oberlin is the course of monthly lectures by the President and by invited speakers from abroad. These are delivered before the students of all departments.

Literary Societies

The young men of the College have three literary societies—Phi Kappa Pi, Phi Delta, and Alpha Zeta; there are also four societies for the young women of the College—L. L. S., Aelioian, Phi Alpha Phi, and Tau Kappa Epsilon. These societies maintain a high standard of literary excellence. They are now occupying well furnished and attractive rooms. The members present criticisms, essays, orations and discussions, and become familiar with parliamentary practice. At each meeting the exercises of the preceding week are reviewed in an extended critique.

Regular Conservatory students are admitted to these societies.

Libraries

A large and carefully selected library of standard music, consisting of more than twenty-five thousand numbers, is open to students for use in practice.

In addition to this, the use of the College Library, which has more than 135,000 bound volumes, is offered to all Conservatory students free of charge. Besides the opportunity for general reading and research thus afforded, the library makes it possible to do much collateral reading in history of music, criticism and biography, an acquaintance with which is an essential part of a well-balanced education.

Both libraries are well equipped, and unusually rich in material needed by the music student. They are also carefully catalogued by the Dewey system of Classification, which renders them doubly useful by making their contents instantly available.

Physical Training

There are separate gymnasia for young men and young women, under the direction of two physicians, members of the General Faculty, whose whole time is given to this work, to the Teachers' Course in Physical Training, and to instruction in Physiology and Hygiene in the College. Besides endeavoring to check abnormal tendencies and to promote the health of students, the department aims to be educative by favoring symmetrical growth, developing ready physical control, and forming correct habits of carriage and action.

All students in the Conservatory pay a gymnasium fee of one dollar per semester, for which they obtain the following privileges: a physical examination, the use of a locker, the baths, and class work or individual instruction. First year students are required to attend three classes a week and to do the prescribed reading and individual hygiene.

Religious Influence

It has always been the aim of Oberlin College so to adjust the work of the students that intellectual and religious culture may be combined.

True Christian manhood is the ideal cherished for musicians, and although it is not practical to give special religious training in the Conservatory, yet the purpose is to throw around students such safeguards as are possible.

A Young Men's Christian Association, a Young Women's Christian Association, and a band of Missionary Volunteers are maintained by the students.

There are a number of small classes for Bible and Mission study among the students, and on Sunday mornings President King conducts his "Training Class," in Warner Concert Hall, at which all are welcome, and many students take advantage of this unusual opportunity for Bible study.

General Information

Location and Surroundings

The Conservatory is located at Oberlin, Ohio, a pleasant and healthful village of some six thousand inhabitants, thirty-four miles west of Cleveland. Well-kept lawns, ample shade-trees, and modern improvements, such as pavements, electric lights, sewer and water systems and a central heating plant, contribute to the healthfulness and attractiveness of the place. Situated on the Lake Shore & Michigan Southern Railway, it is easily accessible from all parts of the country. All passenger trains reach Oberlin between the hours of 5 a. m. and 8:30 p. m. There is also an hourly electric car service connecting the town with Cleveland, Elyria and Lorain from the east, Wellington from the south, and Norwalk from the west.

The place was founded as a home for the College, and the population consists chiefly of those who have been drawn here by educational attractions. This gives a special atmosphere of culture and good order, while as a home for students it is remarkably free from the temptations and dangers often surrounding school life. There are no drinking saloons in town. But those who seek bad company will find it—or make it—anywhere, and the Conservatory does not offer itself as a reformatory for young people who are too wayward for home restraint. Neither does it desire the attendance of the idle or listless. Its facilities are offered only to those who wish to give their full strength to study.

The churches of the place consist of two Congregational, two Methodist, one Protestant Episcopal, two Baptist, and one Roman Catholic. Each student may attend the church of his choice.

Warner Hall

This splendid building, the munificent gift of Dr. and Mrs. Lucien C. Warner, of New York City, is one of the finest structures erected for the exclusive use of a School of Music. It is four stories, of buff Amherst stone, and has a frontage of one hundred and fifty feet on North Professor street, and one hundred and twenty feet on West College street. It contains a fine concert hall, seating one thousand, a lecture room, library, and office, and over one hundred and fifty class, lesson and practice rooms. It is heated throughout by steam, and is supplied with an electric passenger elevator.

Rice Memorial Hall

A large and commodious building has recently been erected adjoining Warner Hall, named in commemoration of the life services of Professor Fenelon B., and Mrs. Helen M. Rice. Professor Rice was for thirty-one years Director of the Conservatory, and it was largely the combined talent and labor of himself and Mrs. Rice which gave to the Conservatory its early development, rapid growth, and high artistic ideals. This building contains six large lesson rooms and one hundred and fourteen practice rooms, is lighted with electricity, heated with steam, and equipped with an Otis elevator.

General Regulations

Students are under the regular College discipline. The regulations are few and simple, appealing to the student's self-respect and personal responsibility.

Students are required to abstain from the use of tobacco and intoxicating drinks.

Students are required to attend daily prayers at the chapel.

By enrolling in the Conservatory all women become members of the Women's League and receive copies of the constitution and by-laws.

Students are required to take three studies, one of which shall be Theory, or a College study.

In practical music a student may enroll for class or private lessons. A student enrolling for class lessons meets the instructor twice a week for twenty minutes, with the privilege of observation during the other two lesson periods of the hour. Arrangements for private half-hour lessons involve a corresponding higher charge for tuition.

No student is considered fully a member of the Conservatory until he has passed a probation of one year satisfactory to the Faculty, during which time they may privately dismiss him, if for any reason they deem his presence undesirable.

Tuition must invariably be paid in advance.

No money on semester bills can be refunded after the first Saturday.

Students must consult the Director and their teachers before arranging to take part in any public exercise outside of the regular work.

Students are not at liberty to join organizations outside of the Conservatory without the approval of the Faculty.

Expenses for Room and Board

Men may secure rooms in the Men's Building, and in private homes. They may board at the College halls or at private boarding houses. There is usually no difficulty in securing board and rooms for men at any time of the year.

Women should arrange for room and board before coming to Oberlin, but not until after receiving definite promises of admission. The College dormitories furnish accommodations for somewhat less than a third of the women in the institution. Most of the women live in the private dormitories which are under College oversight. The list of approved houses is sent upon request to the Dean of Conservatory Women, who should be consulted before engaging a boarding place.

Board and rooms outside the College halls range in price, according to quality, from $5.00 to $7.50 a week, heat and light included. The average rate is about $6.25 a week.

Board is $3.00 a week at Churchill Cottage and Lord Cottage; $3.50 a week at Talcott Hall; $4.00 a week at Dascomb Cottage, Baldwin Cottage, Keep Cottage, Shurtleff Cottage, Allencroft and Barrows House. The entire cost for room, board, heat and light per week ranges from $3.75 to $5.50 at Churchill and Tenney Cottages; $4.10 to $4.50 at Lord Cottage; $4.50 to $6.15 at Talcott Hall; $5.25 to $6.50 at Dascomb Cottage; $5.00 to $6.75 at Allencroft and Ellis Cottage; $5.50 to $6.75 at Keep Cottage (including the Annex) and at Shurtleff Cottage; $6.00 to $7.10 at Baldwin Cottage; and from $6.50 to $7.50 at Barrows House.

Each room in these College halls is provided with all necessary furniture, including single beds, mattresses, and mattress covers. All other bedding is supplied by the occupant.

In view of the great demand for rooms, it has been voted that three years be the limit of residence in the College halls until the College has accommodations for a larger proportion of its women.

Room rent and board are payable each half semester in advance. Anyone leaving before the end of the semester will not be entitled to a return of any part of the money paid for room rent.

Refunding of Tuition.—Semester bills will not be refunded to a student who leaves before the close of the

semester. An exception to this rule is made in the case of a student in the Conservatory who is excused from his classes during the first half of the semester on account of his own illness. In this case, the student will pay for the time of actual enrollment and the remainder of the semester bill will be refunded. Gymnasium, Men's Building, library and Artist Recital fees will not be refunded.

Semester Bills

Payable at the beginning of each semester (September and February).

Class Lessons

(Two Lessons Per Week, 18 Weeks.)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$30.00
Theory	15.00
Composition, (three in class)	30.00
Instrumentation	15.00
Advanced Course in History of Music	15.00
Normal Course in Piano	15.00
Special Course in Sight Singing	10.00
Ensemble Class	10.00
Terminology	10.00
English Diction and Dramatic Expression	15.00
French Diction	15.00
History of Music, (Four Lessons per Week, 18 Weeks)	10.00
Public School Music 1 and 2, each	$10.00
Public School Music 3 and 4, each	20.00

Private Half-Hour Lessons

(Two Lessons Per Week, 18 Weeks.)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$45.00

Rent of Instruments

Rent of Piano per semester, one hour each day	$5.00
Rent of Harp per semester, one hour each day	5.00
Rent of Pedal Piano per semester, one hour each day	5.00
Rent of large two manual Pedal Organ, one hour each day, per semester, including blowing	15.00
Rent of Vocalion Organ, one hour each day, per semester, including blowing	15.00
Rent of Practice Clavier, per semester, one hour each day	2.00
Practice Claviers rent by the semester for	5.00

Incidentals

Library fee	$1.00
Artist Recital Tickets	2.00
Reëxamination, or Private Examination	2.00
Gymnasium	1.00
Men's Building fee (men only) per year	5.00
Diploma fee	7.00

Conservatory students who take work in the College of

Arts and Sciences pay a charge of $5.00 per credit hour per semester for such work.

The following may be considered as a near estimate of the necessary expenses for the year of thirty-six weeks, the pupil giving his entire time to the study of music:

Tuition—Theory and any other two studies	$150.00 to $210.00
Board and room, $5.00 to $7.50	180.00 to 270.00
Laundry	$ 24.00 to 36.00
Piano rent	30.00 to 40.00
Organ rent	30.00 to 60.00
Fees (Library, Artist Recital, Men's Building for men)	8.00 to 15.00

For further particulars in regard to the Conservatory address Charles W. Morrison, *Director*. For information concerning the College, address George M. Jones, *Secretary*.

Register of Students

Graduate Students

Allen, Permelia.....Oberlin
Mus. B., Oberlin Conservatory, 1905.

Harris, Lelah Enid.....Sylvania
Mus. B., Oberlin Conservatory, 1916.

Hutchins, Mrs. Mary Pierson.....Oberlin
Mus. B., Oberlin Conservatory, 1906.

Leard, Laura Luella.....Galesburg, Ill.
Mus. B., Knox Conservatory, 1915.

Class Graduating in 1917

Anderson, Helen Louise.....Lake City, Minn.
Andrews, Helen Lucile.....Miamisburg
Brown, Lydia Belle.....Ames, Ia.
Buchta, Jean Elsie.....David City, Neb.
Chambers, Mary Stier.....Steubenville
Cohen, Charles Cecil.....Chicago, Ill.
DeBose, Tourgee Albion.....Jacksonville, Fla.
Gridley, John Seymour.....Newton, Mass.
Hempstead, Miriam Augusta.....Croton
Heter, Harriet Ruth.....Monroeville
Holtkamp, Otto.....New Knoxville
Johnston, Erma Orabella.....Cottonwood Falls, Kan.
Moore, Gladys Ferry.....Springfield, Mass.
Morris, Louise.....Farmington, Mo.
Muir, Hazel Caroline.....Grand Rapids, Mich.
Schoeffel, Ruth Evangeline.....Freeport, Ill.
Smith, Harold David.....Barnesville
A. B., Oberlin College, 1915.
Steele, Mildred Anita Bunn.....Oberlin
Swanson, Neva Marie.....Stockholm, Wis.
Van Buren, Ruth.....Superior, Wis.
Wiswall, Vera Minerva.....DeKalb, Ill.
A. B., Oberlin College, 1909.

Class Graduating in 1918

Clisby, Florence Alden.....Parker, S. Dak.
Dunn, Dorothy Isobel.....Albert Lea, Minn.
Holton, Ruth Middlebrook.....Danbury, Conn.
Huffman, Daniel Leonard.....Canal Fulton
Hunt, Madeline Courtney.....Cumberland Mills, Me.
Kellogg, Katherine.....Oberlin
Kimball, Daphne.....Oberlin
Krause, Mabel Matilda.....Spring Valley, Minn.
Leiphart, Jerusha.....Saegerstown, Pa.
Macmillan, Margaret Hazel.....Menomonie, Wis.
Payne, Dorothy Marie.....New Rockford, N. Dak.
Renneckar, Nellie Vaun.....Canton
Ridge, Werner Kirk.....Vinton, Ia.
Ruggles, Frances Emma.....Oberlin
Sadler, Alice Irene.....Gatesville, Tex.

Stonebraker, Lucile.....Defiance
Streeter, Jeannette Ellen.....Lagrange, Ind.
Wood, Oledine.....Ottawa, Ill.
Ziehlsdorff, Erna.....Duluth, Minn.

Fourth Year Students

†Group A.

*Avery, Luther VanDoren.....Oberlin
Clark, Helen Harris.....Williston, Vt.
Cobb, Wilfred Adgate.....Oberlin
Gatfield, Edith Caroline.....Prescott, Ariz.
Gunn, Mrs. Sylvia Liggett.....Oberlin
Hill, Adeline Bliss.....Oberlin
A. B., Oberlin College, 1916.
Huston, Gail Gertrude.....North Lima
Shaw, Caroline Noble.....Oberlin
A. B., Wellesley College, 1907.
B. S., Columbia University, 1909.

† "Group A" includes those students whose advancement in the study of Theory of Music entitles them to classification in the year shown; "Group B" includes those students who are not enrolled for the course in Theory of Music.

*Deceased, December 6, 1916.

Fourth Year Students

Group B.

Arnold, Fannie Diem.....Oberlin
Balkema, Nette.....Orange City, Ia.
Henderson, Catherine Winton.....Oberlin
Page, Beulah Medora.....Oberlin
Perry, Estelle Lee.....Herrin, Ill.

Third Year Students

Group A.

Booher, Isabell Evelyn.....Hyde Park, Pa.
Bryan, Edythe Elizabeth.....Clarendon, Tex.
Canalos, Yanula.....Lorain
Carter, Marion Sophronia.....Brecksville
Chavalier, Lila Luella.....Brecksville
Church, Ruth Morgan.....Detroit, Mich.
Clark, Clifford Commodore.....Harbor Springs, Mich.
DeBats, Gertrude Annetta.....Bay City, Mich.
Doherty, Helen.....Williamsburg, Ia.
Ehmann, Lucile Evata.....Hinckley
Fisher, Vera Marguerite.....Columbia City, Ind.
Heacox, Gertrude.....Oberlin
Hellyer, Lois Mabel.....Oberlin
Hinds, Pearl Willard.....Oakland, Cal.
Holmen, Alice Marguerite.....Kenyon, Minn.
Hotchkiss, Edwin DeWitt.....Jamestown, N. Y.
Jaycox, Gladys.....Lorain

Johnson, Leah Holdridge.....Greenspring
Lampton, Cornella Derrick.....Greenville, Mass.
Lawrence, Charles Wilson.....Indiana, Pa.
Lawson, Lois Caroline.....Moline, Ill.
Lee, Gertrude Louise.....Ashland, Wis.
Lilly, Leona Mae.....Port Allegany, Pa.
Mader, George William.....Winchester, Ill.
Marsh, Albert Overbeck.....Mount Vernon
Marshall, Helen Louise.....Ovid, Mich.
Moore, Edith Blanche.....Freeport, Mich.
Neuenschwander, Milo Hugo.....Berne, Ind.
Newman, Elsie Mae.....Asbury Park, N. J.
Nickerson, Carol Warren.....Wauwatosa, Wis.
Purcell, Mary Lucile.....Vincennes, Ind.
Randall, Herman Hanna.....Fulton, N. Y.
Reynolds, Harriett.....Oberlin
Richey, Harold Austin.....Oil City, Pa.
Sebern, Mary Gail.....Cleveland
White, Frances Scott.....Davenport, Ia.
Wilson, Laila Alberta.....Caro, Mich.

Third Year Students

Group B.

Abbs, Helen Hope.....Boise, Ida.
Bastel, Frederick Louis Emanuel.....Cleveland
Baxter, Mae Evelyn.....Jacksonville, Fla.
Bowen, Edith Eileen.....Oberlin
Cass, Mildred.....Ottawa
Channon, Mary Goldsbury.....Oberlin
Clark, Harriet Marie.....Wakeman
Dickerson, Geneve.....Upland, Ind.
Grayson, Laura Frances.....Oberlin
A. B., 1911 and A. M., 1914, Oberlin College.
Nester, Mary Ethel.....Elyria
Schnuerer, Cathryn Laura.....Elyria
Skinner, Mima Adeline.....Canon City, Colo.
Stabler, Irma Catherine.....Lansing, Mich.
Wainwright, John William.....Lisbon
Warren, Truxie Jean.....Tazewell, Va.

Second Year Students

Group A.

Adams, Sybil Elaine.....Lorain
Anderson, Laurel Everett.....Racine, Wis.
Billington, Anna Keziah.....Albion, Pa.
Bodman, Margaret Elizabeth.....Battle Creek, Mich.
Brigham, John Wilson.....Geneseo, Ida.
Brunnemer, Minnie Francie.....Monte Vista, Colo.
Burbank, Erma Jennie.....Benton Harbor, Mich.
Chadsey, Lyla Ferne.....DesMoines, Ia.
Collier, Mary Pauline.....Roscoe, Pa.
Cox, Maude Eva.....Little Rock, Ark.
Craven, Helen.....Norfolk, Neb.
Crosier, Martha Lucile.....Hall, N. Y.
Elliott, Mabel Louise.....Elyria
Evans, Margaret Eleanor.....Coalton

Gaiser, Helen Yvette.....Waterloo, Ia.
Gamble, Henry Glenn.....Youngstown
Graves, Stella Marie.....Charlotte, Mich.
Grinnell, Gladys Irene.....Stewart, Minn.
Grosh, Paul Egbert.....Seneca Castle, N. Y.
Harris, Constance Ingham.....Plainfield, N. J.
Holden, Leo Clare.....Geneva
Holly, Margaret.....Shinglehouse, Pa.
Holtkamp, Esther.....New Knoxville
Jones, Jean Armstrong.....Jackson
Kerin, Kathryn Jane.....Lewiston, Ida.
Kuhns, Kathryn Otis.....New Philadelphia
Kurtz, Eva Verzonica.....Nevada, Ia.
Lyon, Eleanor Isabell.....Owosso, Mich.
Martin, Cora Ostene.....Little Rock, Ark.
Monce, Gladys Helena.....Forest
Morgan, George Harold.....Toledo
Moyer, Mary Leah.....Youngstown
Mulkern, May Alice.....San Antonio, Tex.
Newkirk, Gertrude Mary.....Cleveland
Peck, Alberta Lillian.....LaGrange, Ill.
Powell, Lois Elmira.....White Rock, S. Dak.
Rohrer, Belva Amalia.....Cochrane, S. Dak.
Schermerhorn, Gretchen.....Detroit, Mich.
Shaffer, Grace Marie.....New Hampton, Ia.
Stewart, Beulah Lucile.....Oberlin
Stryker, Elsie Garretson.....Millstone, N. J.
Swan, Lillian Marie.....Lockport, N. Y.
Truran, Genevieve.....Pierre, S. Dak.
Wallace, Marion.....Cleveland
Warner, Ethel May.....Lawtons, N. Y.
Whitelock, Annetta Ellis.....Huntington, Ind.
Wilhite, Doris Virginia.....Logansport, Ind.
Williams, Mildred Ann.....Perrysburg
Witner, Ruby Kathryn.....South Akron

Second Year Students

Group B.

Ames, Mollie Harnden.....Clyde
Barnes, Frances Louisa.....Bethesda
Bissell, Bradley Gray.....Oberlin
A. B., Oberlin College, 1906.
Brinkman, Marion.....Kansas City, Mo.
Cahoon, Dorothy Pauline.....Elyria
Davidson, Ruth.....Wheaton, Minn.
Dover, Dorothy Frances.....McConnelsville
Egli, Hulda.....Amherst
Faller, Ethel.....Wilmerding, Pa.
Fields, Louise Tilford.....Sioux City, Ia.
Floyd, Hazel Helen.....Quaker City
Frazee, Margaret.....Hammond, Ind.
Fry, Emma Matthews.....Rorchester, Pa.
Fuller, Mary Elsie.....Spencer
Garver, Marion.....New Brighton, Pa.
Gery, Marguerite Gerhart.....East Greenville, Pa.
Goodman, Verda Mayme.....Lakewood

Grant, Alexander Cummings.....Boulder, Colo.
Hakes, Mabel Leah.....Oberlin
Hart, Bertha Marie.....Albion, Ind.
Hogue, Allena.....Arcade, N. Y.
Hunter, Elizabeth.....Forth Worth, Tex.
Johns, Elsie.....Randolph, Wis.
Kennedy, Evah Dienna.....Canton
Ledinsky, Sylvia Josephine.....Cleveland
Lehmann, Evangeline.....Port Huron, Mich.
Leight, Sarah Christine.....Glenshaw, Pa.
Long, Martha Almina.....Hayesville
McCarty, Nellie Gertrude.....Nashua, N. H.
Marshall, Helen Lenore.....Dayton, Pa.
Miller, Katie Mae.....Helena, Ark.
Mosher, Marion.....Oberlin
Musser, Mabelle Leland.....Oberlin
Newlin, Marian.....Robinson, Ill.
Pettyjohn, Alice Mabel.....Amherst, Mass.
Pohlman, Emma Hanna.....Napoleon
Porter, Clementina Geraldine.....Blissfield, Mich.
Reese, Zella Fredericka.....Huron, S. Dak.
Ridge, Helen Marie.....Akron
Rigby, Hilda.....Lisbon
Russell, Iona Emma.....Wakeman
Sams, Pearl Mae.....Marysville
Spengler, Lillian Marie.....Napoleon
Summers, Myrl Aurella.....Huntington, Ind.
Toan, Bertha Lucile.....Bowling Green
Torrance, Dorothy.....Bemidji, Minn.
Tostevin, Dorothy Ruth.....Racine, Wis.
Walkley, Elizabeth.....Southington, Conn.
Weber, Hazel Louise.....Steubenville
Whitwell, Ivah Neola.....Flint, Mich.
Witten, Lila.....Sistersville, W. Va.

First Year Students

Group A.

Alexander, Blanche May.....Jackson
Anderson, Mary Jane.....Franklin
Bailey, Bethel.....Garrettsville
Baird, Lelah Benton.....Clarendon, Tex.
Ballou, Rachel.....Barre, Mass.
Barbour, Rachel.....Seymour, Ind.
Barden, Frank Orin, Jr.....Boyne City, Mich.
Bates, Theodore Newton.....Fairport Harbor
Becker, Ethel May.....New York, N. Y.
Bechstein, Helene Malissa.....Delta
Bishop, Catherine Lydia.....Hartville
Blackmarr, Mary.....Niagara Falls, N. Y.
Bortz, Ruth Marguerite.....Cleveland
Boulton, Harold Clarence.....Cleveland
Bowen, Katharine.....Ardmore, Pa.
Bradt, Lorraine.....Saginaw, Mich.
Brann, Bertha Virginia.....Geary, Okla.
Brosius, Rudolph Frederic.....Oberlin
A. B., University of Minnesota, 1915.

Brown, Darthea Marie.....Bucyrus
Brown, Lorena.....Crooksville
Buckley, Maida Jennette.....Indianapolis, Ind.
Burke, Gladys.....Shabbona, Ill.
Cathers, Olive Caroline.....Oberlin
Chang, Li Tsung.....Shanghai, China
Clark, Anne Leo.....Akron
Clay, Irene.....Perrysburg
Clements, Dorothy May.....Binghamton, N. Y.
Covell, Marion Jennie.....Whitehall, Mich.
Cunningham, Willa Rae.....Burgettstown, Pa.
Dafoe, Bernice.....New Rockford, N. Dak.
Davis, Grace Eileen.....Colorado Springs, Colo.
Dayton, Gertrude Martha.....Madison
Dietz, Geraldine Oliver.....Cleveland
Dow, Jessie Florence.....Omaha, Neb.
Dubs, Rene Martha.....Barrington, Ill.
Dungan, Dorothy Virginia.....Denver, Colo.
DuPre, Genevieve Reba.....Portsmouth
Eidemiller, Cuba Manila.....West Milton
Fisher, Lucille Eleanor.....Colorado Springs, Colo.
Floto, Ruth Emily.....Martins Ferry
Francis, Florence.....Shandon
Frey, Helen Esther.....Niles
Fulmer, Evelyn Carroll.....South Bend, Ind.
Gaiser, Norma Ethel.....Waterloo, Ia.
Gass, Florence Elizabeth.....Sheffield, Pa.
Geiger, Anne Lucinda.....Falls Creek, Pa.
Gibson, Mary Antoinette.....Tarentum, Pa.
Gibson, Mary E.....Poland
Glass, Mildred.....Hartville
Gould, Elizabeth Gertrude.....Glenburn, N. Dak.
Guiney, Lulu Marion.....Sioux City, Ia.
Gustavel, Alma Louise.....Monticello, Ind.
Habegger, Louise.....Berne, Ind.
Harter, Mildred Ester.....Akron
Hawkins, Esther Kennedy.....Washington, D. C.
Heironimus, Carrie Virginia.....Grafton, W. Va.
Hermann, Dorothy Laura.....Chillicothe
Heter, Mildred Ursula.....Monroeville
Hill, Mary Dorothy.....Liberty, N. Y.
Holderman, Ruth Parker.....Toledo
Holland, John Austin.....New Castle, Pa.
Horn, Margaret.....Plain City
Hubbard, Katharine Crawford.....Buffalo, N. Y.
Huber, Mildred Meta.....Delphos
Hunter, Rebecca Ruth.....Cleveland
Huston, Fay Lucille.....North Lima
Johnson, Lucille Francina.....Oelwein, Ia.
Johnson, Neva Marietta.....Saginaw, Mich.
Jones, Clara Helen.....Sistersville, W. Va.
Jones, Dorothy Miller.....Williamsburg, Ky.
Jones, Marguerite Elizabeth.....Columbus
Kashner, Hazel Luella.....Greenville, Pa.
Keith, Eleanor Ida.....Des Moines, Ia.
Kirwan, Mary Ernestine.....Mesilla Park, N. M.

Koeber, George Frederic.....Nuremberg, Germany
Lamson, Grace Roline.....Exeter, N. H.
Lapp, Lulu Estelle.....Dennison
Ledyard, Ruth Dorothy.....Sioux Falls, S. Dak.
Lehmann, Wilbur Henry.....Berne, Ind.
A. B., Oberlin College, 1916.
Leonard, Sara.....Library, Pa.
Lewis, Lillian Olive.....Martins Ferry
Logan, Bernice Plowden.....Swarthmore, Pa.
Lotz, Olga Angienetta.....Kenmore
Love, Edith Rebecca.....Newberry, Mich.
Luvaas, Morton John.....Moscow, Ida.
MacFarlane, Esther Leone.....Sioux City, Ia.
Mackenzie, Irene Louise.....Granville, N. Y.
Marsh, Carrie Lucile.....Jamestown, N. Y.
Matthews, Donna Moore.....Omaha, Neb.
Merry, Margaret Caroline.....Dunkirk, Ind.
Middlesworth, Laura Frieda.....Linden, Mich.
Miller, Gertrude Louise.....North Yakima, Wash.
Miller, Marjorie Mae.....Kenosha, Wis.
Mitchell, Lottie Pearl.....Wilberforce
Morgan, Lillian Elsie.....Lockport, N. Y.
Moul, Wanda Beatrice.....Akron
Murner, Pauline Ruth.....Sault Ste. Marie, Mich.
Nelson, Beatrice Blanch.....Shiloh
Neville, Ruth Eliza.....Cleveland
Noyes, Fama Isabella.....Marinette, Wis.
Olson, Doris Marie.....Fort Dodge, Ia.
Ott, Opal Cleo.....Metamora
Otto, Alice Vera.....Lockport, N. Y.
Owens, Priscilla.....Granville, N. Y.
Pan, Tsung Pau.....Peking, China
Payne, Kathryn Anieta.....Owosso, Mich.
Payne, Vivian Isabel.....Garretsville
Pittenger, Raymond Richard.....Nampa, Ida.
Pocock, Maurine.....Orland, Ind.
Quinn, Margaret Elizabeth.....Portsmouth
Raudabaugh, Dorothy.....Celina
Reid, Katharine Calvert.....Wellsburg, W. Va.
Rittenburg, Florence Lorene.....Whitewater, Wis.
Rodenberg, Josepha.....New Rockford, N. Dak.
Rubins, Dorothy May.....Kenton
Santikian, Gensag.....Fowler, Cal.
Sewell, Blanche Elgie.....Belvidere, Ill.
Slayton, Lilia Noyes.....Morrisville, Vt.
Stadtlander, Leroy Theodore.....Burlington, Ia.
Stiggers, Ximena Kathryn.....Van Wert
Still, William Grant.....Little Rock, Ark.
Swing, Herbert Randolph.....Oberlin
Thomas, Avis Harriett.....Schoolcraft, Mich.
Thomas, Eva Edith.....Dover
Thomas, Wilma Florence.....Constantine, Mich.
Tuck, Dortha Marie.....Oberlin
Uhrich, Carrie Elizabeth.....Uhrichsville
Votipka, Thelma Josephine.....Cleveland
Votteler, Elsbeth.....Cleveland

Waller, Florence Etta.....Granville, N. Y.
Ward, Margaret.....Fostoria
Warner, Catherine Mabel.....Alhambra, Cal.
Warner, Katherine Russell.....Malone, N. Y.
Watt, Gladys Florine.....Albion, N. Y.
Wheeler, Frances Alice.....Oberlin
Wickham, Elizabeth Margaret.....Wheeling, W. Va.
Willard, Martha Sarah.....Akron
Williams, Helen.....Galion
Willson, Herma Edna.....Delta
Winn, Ella.....Alliance
Worthington, Katherine Kenys.....Barnesville
Yates, Catherine Caille.....Detroit, Mich.
Young, Mary Louise.....Lake

First Year Students

Group B.

Anderson, Hazel.....Marengo, Ia.
Arner, Twila May.....Shippenville, Pa.
Barthold, Lee Girard.....Bethlehem, Pa.
Beek, William Thurlo.....Montpelier
Bennett, Margaret Eloise.....Oberlin
A. B., Oberlin College, 1912.
Bonsey, William Edwin.....Olmstead Falls
Bose, Lottie May.....Louisville, Ky.
Bridgford, Ethel.....Aledo, Ill.
Brown, Emelie.....Oakes, N. Dak.
Cairns, Lena Florence.....Scio
Chalfant, Ruth Hannah.....Washington, Pa.
Cherry, Hazel Holdsworth.....Fort Wayne, Ind.
Christian, Mrs. Agnes.....Wheaton, Ill.
Copeland, Mrs. Ethel.....Jewett
Copeland, William Howard.....Jewett
Crosier, Ruth Stacy.....Norfolk, Neb.
Daugherty, Albert Edward.....Wellington
Denman, Mildred.....Wakeman
Dunn, Louise Laura.....Cuyahoga Falls
Eastman, Elizabeth Catherine.....Elgin, Ill.
Eckhardt, Hertha.....Davenport, Ia.
Edwards, Hendiett Louise.....Elyria
Flory, Lenore.....Oriska, N. Dak.
Gilmore, Margaret Ann.....Chicago, Ill.
Gould, Mildred Ethel.....Oak Park, Ill.
Graham, Wilma Marguerite.....Lander, Wyo.
Hamilton, Margaret.....Marysville
Hilgen, Marguerite Eugenea.....Cedarburg, Wis.
Hopka, Dorothy.....Blue Hill, Neb.
Hutchcraft, Helen.....Paris, Ky.
A. B., Wellesley College, 1914.
Johnson, Margaret Elizabeth.....Nelsonville
Jones, Mary Ellen.....Eau Claire, Wis.
Josse, Mary.....Troy
Klinger, Donald Earl.....Grand Rapids, Mich.
Konold, Frances Marion.....Milbank, S. Dak.
Korb, Delcie.....Warren, Pa.
Kuh, John Koh-nie.....Honolulu, Hawaii

Lane, Mary Viola.....Harriman, Tenn.
Lazear, Mildred Ruth.....Elyria
Long, Vera Lucetta.....Bellaire
Loynes, Alice Ethel.....Springfield, Mass.
McCann, Maude.....Frazeysburg
McCann, Maure.....Frazeysburg
McCormack, Lucille May.....Ithaca, Mich.
McWethy, Helen Grace.....Aurora, Ill.
Merry, Ada Caroline.....Dunkirk, Ind.
Metzger, Sarah.....Williamsport, Pa.
Morley, Bertha Belle.....Mentor
Morton, Hannah.....Fletcher
Munn, Robert Alexander.....North Girard, Pa.
Partch, Hazel Hawthorne.....New Haven, Vt.
Penfound, William.....Elyria
Perkins, Bernice Floy.....Billings, Mont.
Plate, Josephine Coe.....Marysville
Powell, Helen.....Troy
Purcell, Mrs. Helen Walker.....Amherst
Rathburn, Elma Lenore.....Milan
Reumann, Mrs. Martha Bourne.....New Bedford, Mass.
Rybolt, Ethyl Lillian.....Akron
Shevalier, Marion Nannette.....Escanaba, Mich.
Sloane, Jennette Katherine.....Elmhurst, Ill.
Smith, Alta Bessie.....Baraboo, Wis.
Spear, Elyda Hey.....Rock Falls, Ill.
Sullivan, Ruth Merrill.....Corunna, Mich.
Tallman, Fannie Kathryn.....Bellaire
Tarbox, Ruth Marie.....Freeport, Ill.
Wagoner, Eleanor May.....Cleveland
Wahl, Cornelia May.....Eau Claire, Wis.
Whitaker, Ruth.....Oberlin
Wilson, Virginia.....Oberlin
A. B., Oberlin College, 1907.
Woodruff, Marguerite.....Dunkirk

Students Classed in the College or Seminary

Andrus, Edwin Cowles.....Oberlin
Andrus, William DeWitt.....Oberlin
Ayer, Doris Marguerite.....Portsmouth, Va.
Bard, Katharine.....Dayton
Barnard, Elisabeth Eugenia.....Detroit, Mich.
Barnhart, Alice Clarice.....Kansas City, Kan.
Beard, Geraldine.....Foochow, China
Beardsley, Jessie.....Arlington Heights, Ill.
Belknap, Elston Lewis.....Oberlin
Belknap, Margaret Knowlton.....Waukesha, Wis.
Benjamin, Mary Francis.....Madison
Bennett, Florence Harriett.....Wauseon
Bigelow, Isabel.....New London
Bottin, Enriqueta.....Santiago, Chile
Brown, Georgia Linn.....Cleveland
Bussing, Grace Marguerite.....Bellingham, Wash.
Carstens, Edward Everett.....Fremont, Neb.
Clay, Nina Ruth.....Oberlin
Cody, Zella Rowena.....Cleveland

Conard, Iva Louise.....Monticello, Ill.
Converse, Darwin Wilbur.....Fort Atkinson, Wis.
Cooke, Marion.....Lake City, Minn.
Craig, Leonard.....Bourbon, Ind.
Crawford, Geraldine.....Lorain
Davis, Marion.....New Haven, Conn.
Demo, Florence Elizabeth.....Blue Earth, Minn.
Doane, Sophie Lois.....San Diego, Cal.
Doolittle, Charles Tupper.....Sidon, Syria
Doty, James Cloyd.....Bedford, Pa.
Fales, Frances.....Oberlin
Fall, Mrs. Dorothy Jennings.....Appleton, N. Y.
Fauver, Catherine Elizabeth.....Lorain
Finch, Mary Louise.....Oberlin
Foltz, Gladys Elizabeth.....Salem
Forman, Irma Alene.....Oberlin
Frey, Alma.....Orrville
Gammon, Agnes Whitmore.....Oberlin
Garrett, James Howard.....Adamston, W. Va.
Gibb, Donald Leigh.....Beulah, Mich.
Giesey, Mildred Ellis.....Toronto
Gotsch, Irma.....Elyria
Green, Hubert MacDowell.....Star, N. C.
Hadley, Mildred.....Oil City, Pa.
Hartman, Ross Bernard.....Wadsworth
Harvey, Nelda Grace.....Marion, Ind.
Hayden, Katherine Shepard.....Reading, Pa.
Hemens, Rollin.....Ionia, Mich.
Heusner, Marion.....Oberlin
Hill, Elizabeth Josephine.....Milford
Hines, Laura.....Albion, Ill.
Holden, Ruth Evelyn.....Geneva
Hopkins, Edwards Austin.....Washington, C. H.
Howe, Ethel Multer.....Delevan, N. Y.
Howe, Marjorie.....Oberlin
Hutchins, Robert Maynard.....Oberlin
Jameson, John Hulbert.....Oberlin
Jenn, Timothy Yuwan.....Canton, China
Jones, Laura Edwina.....Venedocia
Kane, Harriet Griselda.....Kushequa, Pa.
Kelly, Charlotte Loucks.....Scottdale, Pa.
Kennedy, John Albert.....Douglas, Wyo.
Kinnear, Eunice Agnes.....Foochow, China
Kirkwood, Antonia Francesca.....Antofagasta, Chile
Kirshner, Charlotte Rebecca.....Kansas City, Mo.
Knight, Marion Ethel.....Hartford, Conn.
A. B., Mount Holyoke College, 1915.
Kramer, Esther Ruth.....Cleveland
Lake, Edith Rose.....Shenandoah, Ia.
Lancashire, Lawrence Birdsall.....Oberlin
Long, Gladys.....Manson, Ia.
Ludwig, Agnes Catherine.....Findlay
Luethi, Alice Elizabeth.....Toledo
Lyman, Helen Johnson.....Kansas City, Mo.
McNaughton, Evangeline.....Constantinople, Turkey
Masters, Anna Ruth.....Warren

Newcomb, Gertrude Eleanor.....Walpole, Mass.
Newman, Gladys.....Buffalo, N. Y.
Newsom, Grace Elizabeth.....Fort Madison, Ia.
Noble, Martha Findley.....Omaha, Neb.
Norfleet, Frederick William.....Suffolk, Va.
Parsons, Marion Louise.....Sandusky
Poucher, Elizabeth Rose.....Pioneer
Prentice, Faith.....Chicago, Ill.
Pugh, LaMoille Verna.....Bryan
Quimby, Arlisle.....Sheboygan, Wis.
Raine, Helen.....Orland, Ind.
Rea, Thomas.....Grand Rapids, Mich.
Reed, Helen Caroline.....Rocky River
Reese, Anna Marguerite.....Oberlin
Renton, Ruth Hoppin.....North Kohala, Hawaii
Rice, Helen Mary.....Oberlin
Riker, Albert Joyce.....Columbus
Riley, Sarah.....Twinsburg
Rowley, Gladys.....Victor, N. Y.
Royce, Elizabeth Sarah.....Fulton, N. Y.
Rupley, David Besore.....York, Pa.
Schauffler, Margaret Reynolds.....Oberlin
Schlegel, Corinne Burnette.....Millersburg
Schmitt, Jacob Marvin.....Moundridge, Kan.
Scott, Clara Hyacinthe.....Denver, Colo.
Shreiner, John Frederic.....New Berlin
Siemens, Edward William.....Quincy, Ill.
Smith, Lucile Evelyn.....Chardon
Smith, Leon Cletus.....Gibsonburg
Spence, Ruth Lea.....Madison, Neb.
Stoneman, Lucile Whitlock.....Chagrin Falls
Sweney, Mildred.....Washington, D. C.
Travis, Mildred Elizabeth.....Big Rapids, Mich.
Wade, Myra Isabelle.....Oak Park, Ill.
Wardell, Margaret Montgomery.....Cadillac, Mich.
Wightman, Margaret Rosanna.....Plainfield, Ill.
Wilcox, Murray Edwards.....Estcourt, Natal, South Africa
Wilder, Thornton Niven.....Mt. Carmel, Conn.
Williams, Marguerite.....LaGrange, Ill.
Wood, Leo Lester.....Parkes, Ind.
Woodward, Florence Allen.....Houston, Tex.

Unclassified Students—Not of College Rank

(*Mostly Students in the High School*)

Adams, Eugene Norman.....Lorain
Allen, Reva Mae.....Oberlin
Alten, Lucile.....Lorain
Arnold, Grace.....Oberlin
Asher, Margaret Jeanne.....Sandusky
Betts, Frances Katherine.....Oberlin
Brassill, Nora.....Lorain
Brown, Elmira.....Louisville, Ky.
Burgner, Rebecca Durfee.....Oberlin
Challand, Emma Mary.....Shabbona, Ill.
Christy, Mrs. Helen Drummond.....Oberlin

Cobb, Helen ..... Oberlin
Deeds, Josephine ..... Lorain
DeGroff, Eleanor ..... Oberlin
Downing, Frances Tenney ..... Syracuse, N. Y.
Emery, Alden Hayes ..... Wellington
Gehrkens, Virginia ..... Oberlin
Goerner, Fred ..... Oberlin
Herrick, Marion ..... Oberlin
Hidber, Ida ..... Lorain
Hill, Helen ..... Oberlin
Holton, Thelma ..... Oberlin
Hope, Rebecca ..... Oberlin
Hutchins, Frances ..... Oberlin
Jameson, Donald Tabor ..... Oberlin
Jameson, Malcolm Foote ..... Oberlin
Ketchum, Elizabeth ..... Wakeman
Kraeft, Herbert ..... Elyria
Lister, Elizabeth ..... Oberlin
Lohr, Freda ..... Elmore
McGraw, Mae Franklin ..... Vermilion
McKay, Martha Kimberley ..... Cleveland
Merrill, Eleanor ..... Spokane, Wash.
Muller, Catherine ..... Elyria
Nitz, Emma ..... Lorain
Payne, Mary ..... Oberlin
Porter, Dorothy Margaret ..... Pleasant Valley
Roe, Susie Melissa ..... Sault Ste. Marie, Mich.
Ross, Clare ..... Wakeman
Sanders, Harold Charles ..... Lorain
Scheuneman, Lorena Alma ..... Elyria
Smith, Henrietta Immojean ..... Greenwich
Snyder, Mrs. Nola ..... Athens, Mich.
Stack, James Joseph ..... Lorain
Terborgh, George Willard ..... Oberlin
Thompson, Eunice Everett ..... Washington, D. C.
Trower, Joseph Douglass ..... Germantown, Pa.
Ujhelyi, Margaret ..... Lorain
Wagner, Leonard Frank ..... Elyria
Welling, Virginia ..... Oberlin
Woodham, Alberta ..... Morning Sun, Ia.
Wright, Margaret ..... Bellevue
Wright, Paul ..... Bellevue

Children's Department

(*Not Counted in Conservatory Enrollment.*)

Barnard, Dudley
Barnard, Eleanor
Bosworth, Sarah
Braithwaite, Dorothy
Brooks, Muriel
Brooks, Ruth
Brown, Ruth Eloise
Burnett, Sarah
Caskey, Cecelia
Chapin, Almon
Cooke, William
Clark, Marguerite
Crafts, Edward
Dobyns, Grace
Downing, Helen
Dudley, Winifred
Echols, Evelyn
Forman, Norma
Fullerton, Spencer
Gould, Bessie
Gulick, Ethel
Gulick, Sidney
Hamilton, Florence
Hendershot, Katherine
Hill, Celia
Jameson, Marjorie
Jenney, Warren
Johnson, Marlise
Johnson, Ruth
Kelly, Lois
Lauderdale, Lillian
Loveland, Alice Isabel
Metcalf, Mildred
Miller, Gustova
Morris, Bernice
Morris, Maxine
Mosher, Horace
Mosher, William
Palmer, Leota
Peabody, Doris
Phillips, Theodore
Pope, Ella
Rader, Harriet
Rawdon, Helen
Savage, Doris
Savage, Ruth
Shaw, Carroll
Sherrill, Judith
Siemens, Eleanor
Simon, Bernice
Sperry, Margaret
Strong, Dorothy
Thatcher, Elinore
Thatcher, Virginia
Thrall, Alice
Von Bockern, Dorothy
Ward, Champe
Ward, Helen
Warren, Marion
Wilder, Carleton
Williams, Ruth

Residence Summary

Arizona	1
Arkansas	4
California	4
Colorado	7
Connecticut	5
District of Columbia	3
Florida	2
Idaho	5
Illinois	31
Indiana	24
Iowa	23
Kansas	2
Kentucky	3
Maine	1
Massachusetts	6
Michigan	38
Minnesota	10
Mississippi	1
Missouri	4
Montana	1
Nebraska	9
New Hampshire	2
New Jersey	3
New Mexico	1
New York	26
North Carolina	1
North Dakota	6
South Dakota	7
Ohio	265
Oklahoma	1
Pennsylvania	36
Tennessee	1
Texas	6
Vermont	3
Virginia	3
Washington	3
West Virginia	6
Wisconsin	18
Wyoming	2
Chile	2
China	4
Germany	1
Hawaii	2
South Africa	1
Syria	1
Turkey	1
Total	586

The John Henry Barrows House—Conservatory Dormitory

The Year Book

OBERLIN CONSERVATORY

List of Artist Recitals

PIANO RECITAL

By Mr. Percy Grainger

Tuesday, October 10, 1916

1. Variations on a theme by Paganini, Op. 35, Book 1 *Brahms*
2. (a) "To the Springtime," Op. 43, No. 6 *Grieg*
   (b) "I Ola Dalom" (In Ola Valley) *Grieg*
   Norwegian Folk Song, Op. 66, No. 14
   (c) "Rötnamsknut," Halling, Op. 72, No. 7 *Grieg*
   (d) Prelude in F sharp, Op. 28, No. 13 *Chopin*
   (e) Valse in A flat, Op. 22 *Chopin*
3. Sonata in G minor, Op. 22 *Schumann*
   (a) So rasch wie möglich
   (b) Andantino
   (c) Scherzo
   (d) Rondo. (Presto)
4. (a) Fritana *Albeniz*
   (b) Irish Tune from County Derry
   Set by Percy Grainger
   (c) "Gay but wistful" (Original Composition)—new
   Percy Grainger
   (d) "Reel" (No. 4 of "Four Irish Dances")
   Stanford-Grainger

RECITAL OF MUSIC

For Piano and Strings

Tuesday, November 7, 1916

Mrs. Charlotte Demuth Williams, Violin
Mr. Maurice Koessler, Viola
Mr. Friedrich Goerner, 'Cello
Mr. William K. Breckenridge, Piano

Trio Op. 8 in B major for piano, violin and 'cello *Brahms*
Allegro con brio
Scherzo. Allegro molto
Adagio
Allegro

Divertimento in E flat for violin, viola and 'cello *Mozart*
(Composed in 1788)
Allegro
Adagio
Menuett. Allegretto
Allegro

Quartet Op. 23 in E flat for piano, violin, viola and 'cello *Jongen*
Large. Animé
Assez vite
Pas trop lent
Assez animé

CONCERT

By the PHILADELPHIA SYMPHONY ORCHESTRA

MR. LEOPOLD STOKOWSKI Conductor

MME. OLGA SAMAROFF, Piano Soloist

Wednesday, November 29, 1916

TCHAIKOVSKY PROGRAM

Russian, 1840-1893

Symphony No. 5, in E minor, Op. 64

Andante. Allegro con anima
Andante cantabile, con alcuna licenza
Valse. Allegro moderato
Finale. Andante maestoso

Concerto No. 1, in B flat minor, Opus 23, for piano and orchestra

Andante non troppo e molto maestoso. Allegro con spirito
Andante semplice. Prestissimo
Allegro con fuoco

Mme. Olga Samaroff

Marche Slav, Opus 31

MARGARETE MATZENAUER

Prima-Donna Soprano

MISS KATHERINE EYMANN, *Accompanist*

Tuesday, December 5, 1916

Care Mio Ben	*Giordani*
Suicidio Aria from "Gioconda"	*Ponchielli*
La Folletta	*Marchesi*
Alle Dinge haben Sprache	*Wolff*
Und gestern hat er eine Rosen gebracht	*Marx*
Dich teure Halle, from "Tannhauser"	*Wagner*
Rêvérie sentimentale	*Masscnet*
Nuit d 'Etoiles	*Debussy*
Habanera from "Carmen"	*Bizet*
Dawn in the Desert	*Ross*
Before the Crucifix	*La Forge*
Down in the Forest	*Ronald*

GRAND HOLIDAY CONCERT

OBERLIN MUSICAL UNION

Presenting Program of Part Songs, Madrigals and Folk Songs

SOLOISTS

MRS. MARGARET JONES ADAMS, *Soprano*

MR. HERBERT HARROUN, *Tenor*

PROGRAM

I.

Beethoven—The Glory of God in Nature
Verdi—Pater Noster
Widor—Agnus Dei

II.

Gretchaninoff—Autumn

Gretchaninoff—Sun and Moon
Taneyef—The Stars
Cui—Nocturne

III.

Morley—My Bonny Lass, She Smileth (1595)
Wilbye—Flora Gave Me Fairest Flowers (1598)
Purcell—In These Delightful, Pleasant Groves (1658)
Arne—The Lass with the Delicate Air
(with Soprano solo by Mrs. Adams)
Grainger—Brigg Fair
(with Tenor solo by Mr. Harroun)
Grainger—Irish Tune from County Derry

IV.

Dvorak—Lullaby
Palmgren—The Swing
Palmgren—Lullaby
Traditional—Kalinka
(Russian Folk Song transcribed by Schindler)
Traditional—Volga Boat Song
(Russian Folk Song arranged by Tuthill)
Pantchenko—Oh, If Mother Volga

CONCERT

By the New York Symphony Orchestra
Mr. Walter Damrosch, Conductor
Mr. Maurice Koessler, Violinist

Saturday, January 13, 1917

Prelude, "Die Meistersinger" *Wagner*
Symphony in D *Mozart*
Allegro con spirito
Andante
Menuetto
Finale
"Enigma" Variations *Elgar*
"To my friends pictured within"
Concerto for violin with orchestra *Brahms*
Allegro non troppo
Adagio
Allegro giocoso
Mr. Maurice Koessler
Introduction and March from "Le coq d'or"
Rimsky-Korsakoff

ORGAN RECITAL

By M. Joseph Bonnet

Organist of the Société des Concerts du Conservatoire de Paris (successor to Guilmant) of the grand organ of Saint-Eustache, Paris, Fellow of the Royal College of Organists, London

Monday, February 5, 1917

Sonata No. 1 in D minor *Guilmant*
Introduction and Allegro
Pastorale
Finale

Soeur Monique	*Fr. Couperin* (1668-1733)
Fugue in C	*D. Buxtehude* (1637-1707)
Gavotta (from 12th Sonata per l'organo)	*Padre Martini* (1706-1784)
Toccata and Fugue in D minor	*Bach*
Romance sans paroles Variations de concert Elfes Chant de printemps	*Joseph Bonnet*
Improvisation upon a theme to be given	

MR. JACQUES THIBAUD

VIOLINIST

MR. W. K. BRECKENRIDGE, Accompanist

Tuesday, February 13, 1917

Sonata in D major	*Händel*
Adagio—Allegro	
Larghetto—Allegro	
Symphonic Espagnole	*Lalo*
Allegro	
Scherzando	
Andante	
Rondo finale	
Poeme	*Chausson*
Romance	*Svendsen*
Rondo Capriccioso	*Saint-Säens*

CONCERT

By the CINCINNATI SYMPHONY ORCHESTRA

DR. ERNST KUNWALD, Conductor

MR. EMIL HEERMANN, Violinist

Wednesday, March 7, 1917

Overture, "Midsummer Night's Dream"	*Mendelssohn*
Symphony in B minor, "Unfinished"	*Schubert*
Allegro moderato	
Andante con moto	
Overture, "Husitzka"	*Dvorak*
Albumblatt	*Wagner*
Tone Poem, "Tod und Verklaerung"	*Strauss*

CONCERT

By the FLONZALEY QUARTET

MR. ADOLFO BETTI, First Violin

MR. ALFRED POCHON, Second Violin

MR. UGO ARA, Viola

MR. IWAN D'ARCHAMBEAU, Violoncello

Tuesday, March 20, 1917

Quartet in C major, Op. 77, No. 1	*Haydn*
Allegro moderato	
Adagio	
Menuetto	
Finale	
Pastorale (Mss.)	*Ernest Bloch*
(Dedicated to the Flonzaley Quartet)	

Quartet in F major, Op. 59, No. 1 — *Beethoven*

Allegro
Allegretto vivace e sempre scherzando
Adagio molto maestoso
Allegro (Theme Russe)

PIANO RECITAL

By Mr. Ossip Gabrilowitsch

Tuesday, May 1, 1917

Chopin Program

1. Fantaisie—Impromptu
2. Sonata B minor, Op. 58
3. Six Preludes, Op. 28
   G major, C minor, E flat major
   F major, D flat major, B flat minor
4. Nocturne F major, Op. 15
   Valse C sharp minor, Op. 64
   Scherzo B minor, Op. 20
5. Nocturne E minor, Op. posthumous
   Etude, C minor, Op. 25, No. 12

MAY FESTIVAL CONCERT

By the Oberlin Musical Union
Dr. George W. Andrews, Conductor,
And the Chicago Symphony Orchestra

La Vita Nuova — *Wolf-Ferrari*

Monday, Evening, May 21, 1917

Soloists
Miss Marcella Craft, Soprano
Mr. Reinald Werrenrath, Baritone

MATINEE

Given by the Chicago Symphony Orchestra
Mr. Frederick Stock, Conductor
Miss Marcella Craft, Soloist

Tuesday, May 22, 1917

Overture, "Othello," Op. 93 — *Dvorak*
Ave Maria from "Othello" — *Verdi*
Miss Craft
Prelude to "The Delectable Forest" — *Edward Ballantine*
Born 1886 at Oberlin, O.
Symphony No. 4 in G major — *Mahler*
Bedächtig Sehr Behaglich
In Gemächlicher Bewegung Ruhevoll
Soprano solos by Miss Craft

Two Songs:
Die Heiligen Drei Könige aus Morgenland, Op. 56
Ständchen, Op. 17 — *Strauss*

Miss Craft

Symphonic Poem, "Finlandia," Op. 26, No. 7 — *Sibelius*

MAY FESTIVAL CONCERT

By the Oberlin Musical Union

Dr. George W. Andrews, Conductor

And the Chicago Symphony Orchestra

Parsifal (Selections.)

Tuesday Evening, May 22, 1917

Soloists

Miss Marcella Craft	Soprano
Mr. Reinald Werrenrath	Baritone
Mr. Lambert Murphy	Tenor

List of Faculty Recitals

RECITAL

Given by Members of the Faculty

Wednesday, September 20, 1916

String Quartet in A, Op. 29 — *Schubert*
First movement

Mrs. Williams, First Violin
Mr. Morrison, Second Violin
Mr. Koessler, Viola
Mr. Goerner, 'Cello

Mondnacht — *Schumann*
Bird of the Wilderness — *Horsman*

Mr. Harroun

Sonata for Violin Solo, Op. 91, No. 2, in D major — *Max Reger*
Allegro moderato
Larghetto
Vivacissimo

Mr. Koessler

Preludes in C minor and A flat
Ballade in F minor — *Chopin*

Mr. Davis

Sonata for piano and 'cello — *Nicode*

Mr. Breckenridge, Mr. Goerner

Chanson d'Octobre — *Godard*
Sylvelin — *Sinding*
Frühlingsnacht — *Schumann*

Mrs. Adams

Scherzo-Tarantelle, Op. 16 — *Wieniawski*

Mr. Koessler

ORGAN RECITAL

By Dr. G. W. Andrews

Saturday, September 16, 1916

Choral Prelude—"By Babylon's Wave" — *Bach*
Album Leaf
Cradle Song — *Wagner*
Priere (C sharp minor) — *Franck*
In moto moderato (Sonata in E major) — *Wolfrum*

Second Arabesque — *Debussy*
At Sunset — *Andrews*
Improvisation

ORGAN RECITAL

By Dr. George W. Andrews

Saturday, September 30, 1916

Prelude and Fugue in C minor — *Bach*
Romance — *Sibelius*
Third Organ Symphony — *Vierne*
I Allegro maestoso
II Cantilène
III Intermezzo
IV Adagio
V Finale
Prayer — *Wolf-Ferrari*
A Mood Picture — *Andrews*
Improvisation

ORGAN RECITAL

Under the Auspices of

The Northern Ohio Chapter American Guild of Organists

Saturday, October 14, 1916

By George W. Andrews, Mus. Doc., A. G. O.

1. Toccata and Fugue in D minor — *Bach*
2. Intermezzo, Op. 10, No. 2 — *Tchaikovsky*
3. Walhall Scene — *Wagner*
4. St. Francis' Sermon to the Birds — *Liszt*
5. Valse Triste — *Sibelius*
6. A Mood Picture, No. 1, in E flat — *Andrews*
7. Improvisation

ORGAN RECITAL

By Dr. George W. Andrews

Saturday, November 4, 1916

Toccata and Fugue in D minor — *Bach*
Reve Angélique — *Rubinstein-Lemare*
Sonata No. 20 — *Rheinberger*
I. Praeludium
II. Intermezzo
III. Pastorale
IV. Finale
Serenade in A flat, No. 2 — *Andrews*
Improvisation

ORGAN RECITAL

By Dr. George W. Andrews

Saturday, November 18, 1916

Sinfonia from Cantata "Wir dankendir" — *Bach-Guilmant*

Choral Prelude *Bach*
"Allein Gott in der Hön' sei Ehr' "
Fugue and Choral in E minor *Mendelssohn*
Am Meer *Schubert*
Du bist die Ruh *Schubert*
Symphony No. 6 (Finale) *Tchaikovsky*
Song of Destiny, first Chorus and Finale *Brahms*
Intermezzo *Dethier*
Duette *Andrews*
Improvisation

ORGAN RECITAL

By Mr. Frederic B. Stiven

Thursday, December 7, 1916

Trois Pièces pour Orgue *Cesar Franck*
1. Fantaisie
II. Cantabile
III. Pièce Héroique

Poem for violin *Zdenko Fibich*
Theme from Opus 23 for 'cello *L. Boellman*
Arranged for organ
Variations de Concert *Joseph Bonnet*
Scherzino *Guiseppe Ferrata*
Le Brume *Harvey B. Gaul*
(Dedicated to William Treat Upton)
Finale from First Symphony *Louis Vierne*

List of Special Recitals

RECITAL

Given Before the

Faculty and Students of the Summer School

Friday, June 23, 1916

Sonata for 'cello and piano, first movement *Grieg*
Mr. Goerner, Mr. Schauffler

Intermezzo *Brahms*
Scherzo *York Bowen*
Mr. DeBose

Andante (Arranged for Oboe solo) *Mendelssohn*
Mr. Marsh

The Lord is My Shepherd *Walford Davies*
Mr. Harroun
(Violin obligato, Mr. Crain)

Souvenir *Drdla*
Indian Lament *Kreisler*
Mr. Crain

Now Sleeps the Crimson Petal *Roger Quilter*
Until *Sanderson*
Mr. Aaron H. Currier

Sur de Lac, solo for 'cello *Godard*
Mr. Goerner

RECITAL

Given for the

CHINESE STUDENTS' ALLIANCE CONFERENCE

Monday, September 4, 1916

Toccata and Fugue in D minor for organ — *Bach*
Dr. Andrews

Be thou faithful until Death — *Mendelssohn*
From "St. Paul"
Mr. Harroun

Kammenoi Ostrow, arranged for organ — *Rubinstein*
Romance — *Sibelius*
Dr. Andrews

Celtic Poem for Violin — *Morrison*
Traumerei — *Schumann*
Mr. Don Morrison

Reverie — *Strauss*
Mood Picture — *Andrews*
Dr. Andrews

A PIANO RECITAL OF MacDOWELL MUSIC

By MRS. EDWARD MACDOWELL

Tuesday, October 24, 1916

The work of the MacDowell Memorial Association and the Peterborough Pageant, illustrated by stereopticon views.

From "NEW ENGLAND IDYLS"

From a Log Cabin
Indian Idyl

From "SEA PIECES"

A. D. 1620

From "WOODLAND SKETCHES"

Indian Lodge
Uncle Remus
In Autumn
To a Wild Rose
Scotch Poem—From Op. 31
Andante—From Keltic Sonata

From "FORGOTTEN FAIRY TALES"

Beauty in the Rose Garden
From Dwarf Land

From "VIRTUOSEN ETUDEN"

Improvisation
March Wind

PIANO RECITAL

By MISS DOROTHY HUTCHINS
Graduate Student From the Class of 1915
Assisted by
MR. MAURICE KOESSLER *and* MR. FRIEDRICH GOERNER

Monday, November 27, 1916

Chromatic Fantasie and Fugue — *Bach*
Sonata in B minor — *Chopin*
Allegro maestoso

Largo
Scherzo
Sarabande *Debussy*
Serenade *Blanchet*
Trio for piano, violin and 'cello, in E minor *Schütt*
Allegro e molto tranquillo
Andante molto cantabile
Scherzo

CONCERT

Given for the Faculty and Students of Oberlin College

Wednesday, February 7, 1917

Quartet in A, Op. 18, No. 5 *Beethoven*
Theme and Variations—Minuetto
Mrs. Williams Mr. Koessler
Mr. Don Morrison Mr. Goerner
Concert Piece for viola *Sitt*
Andantino
Mr. Koessler
(Organ accompaniment, Mr. Davis)
Greek Divertimento for Flute and Harp *Bemberg*
Mr. Rothrock, Flute
Mr. Randall, Harp
Trio for Oboe, Flute and Viola *Beethoven*
Mr. Marsh, Oboe
Mr. Green, Flute
Mr. Pittenger, Viola
Pastoralé for Wind Instruments *Pierné*
Mr. Rothrock, Flute
Mr. Marsh, Oboe
Mr. Malcolm Jameson, Clarinet
Mr. Russell Jameson, French Horn
Mr. Clark, Bassoon
Etude in C sharp minor, Op. 10, No. 7 *Chopin*
'Cello solo with String accompaniment
Mr. Goerner, 'Cello

PIANO RECITAL

By Miss Lelah E. Harris
Of the Class of 1916.

Tuesday, January 23, 1917

Suite *Bach*
Allemande
Courante
Gavotte and Bourée
Gigue
Prelude Op. 61 *Gröndahl*
Novellette in D *Schumann*
May Night *Palmgren*
A la Fontaine *Schumann-Debussy*
Caprice on airs from "Alceste *Gluck-Saint Saëns*
Prelude and Fugue in E flat minor *Sgambati*
Impromptu in A flat } *Chopin*
Mazurka }
Etude in G flat *Moszkowski*

List of Senior Recitals

SONG RECITAL

By Miss Helen Andrews

Mr. Harold D. Smith, Accompanist

Thursday, February 8, 1917

Etude Latin—Phyllis L'Allee est sans Fin L'Heure Exquise	*Reynaldo Hahn*
Le Chevalier de Belle Etoile	*Augusta Holmés*
Dolorosa	*Jensen*
By the Cypress Trees	
The Ring	
The Dream	
Rest in Peace	
The Crucifix	*Frank LaForge*
When the Misty Shadows Glide	*Carpenter*
Goldenrod	*Gilchrist*

SONG RECITAL

By Miss Helen Andrews

Mr. Harold Smith, Accompanist

Tuesday, May 8, 1917

Nacht und Träume	*Schubert*
Im Walde	*Jensen*
Kling leise mein Lied	*Liszt*
Zueignung	*Strauss*
Wenn drüben die Glocken klingen Da sind die bleichen Geister wieder	*Franz*
Zigeunerlied No. 6	*Brahms*
Clair de Lune	*Fauré*
Le Pays Inconnu	*Berlioz*
Soir	*Fauré*
Le Chevalier Belle-Etoile	*Augusta Holmés*
Beds of Sweet Roses	*Max Bruch*
Phyllis—Canzzonet of 1650	
To the Dawn	*Raoul Laparra*
Sing to me, Sing	*Sidney Homer*

ORGAN RECITAL

By Miss Helen Louise Anderson

Tuesday, February 20, 1917

Sonata No. 11	*Rheinberger*
Agitato	
Cantilene	
Intermezzo	
Fugue	
Melodie in E	*Rachmaninoff*
Toccata and Fugue in D minor	*Bach*
Reverie	*John Hyatt Brewer*
Festival Toccata	*Percy E. Fletcher*

PIANO RECITAL

By Miss Helen Louise Anderson

Mr. Maurice Koessler, Violinist, and the Conservatory Orchestra

Monday, March 26, 1917

Sonata in E major for piano and violin	*Sinding*
Allegro	
Andante	
Allegro vivace	
Toccata	*Schumann*
Scherzo Op. 16, No. 2	*D'Albert*
La Campanella	*Paganini-Liszt*
Polonaise in A flat	*Chopin*
Concerto in E flat	*Liszt*

PIANO RECITAL

By Miss Gladys F. Moore

Assisted by

Mrs. Williams, Mr. Koessler, Mr. Goerner, Mr. Davis, Mr. Harold Smith

Monday, March 12, 1917

Concerto in C minor	*Beethoven*
Allegro con brio	
(Orchestral parts on organ and second piano.)	
Intermezzo, Op. 65, No. 6	*Sinding*
Prelude in B minor	*Mendelssohn*
In Ola Valley, Op. 66, No. 14	*Grieg*
Arabesque in G	*Debussy*
Quartet for piano and strings	*Schumann*
Sostenuto—Allegro ma non troppo	
Andante cantabile	
Scherzo	

PIANO RECITAL

By Miss Mary Stier Chambers

Assisted by Miss Daphne Kimball

Friday, March 23, 1917

Prelude and Fugue in B flat	*Bach*
Fantasie in D minor	*Mozart*
Variations in F minor	*Haydn*
Wohin	*Schubert*
Auf ein altes Bild The Gardner	*Wolf*
Miss Kimball	
Impromptu in A flat	*Schubert*
Caprice in A minor	*Mendelssohn*
German Dance in C major	*Beethoven*

SONG RECITAL

By Miss Mary Stier Chambers

Miss Daphne Kimball at the piano

Mr. Maurice Koessler, Violinist

Tuesday, April 24, 1917

Del mio core from "Orpheus and Euridice"	*Haydn*
Die Kränze	*Brahms*
Der Waldsee	*Berger*
Ich hab' ein kleines Lied erdacht	*Bungert*
Nachtgang	*Strauss*

Er ist gekommen — *Franz*
Chanson d'Avril — *Godard*
Psyché — *Paladilhe*
Le Chemin du Ciel — *Augusta Holmès*
Violons dans le Soir — *Saint-Saëns*
(Violin obligato, Mr. Koessler)
In the Skies — *MacDowell*
Sec'st Thou the Sea — *Henschel*
Nocturne — *Cyril Scott*
Come, oh come — *Horatio Parker*

ORGAN RECITAL

By Miss Ruth Evangeline Schoeffel

Saturday, April 7, 1917

Fantasia in G major — *Bach*
Adagio from Concerto in G minor — *Camidge-Noble*
Sonata No. 1 in F minor — *Mendelssohn*
Allegro moderato e serioso
Adagio
Allegro assai vivace
Romanze — *Hollins*
Theme and Variations — *G. W. Andrews*

PIANO RECITAL

By Miss Louise Morris

Assisted by the Conservatory Orchestra

Tuesday, April 17, 1917

Variations Serieuses Op. 54 — *Mendelssohn*
Barcarolle, Op. 44 — *Liadow*
Reflets dans l'Eau — *Debussy*
Frisson de Feuilles — *Sauer*
Ricordanza — *Liszt*
Concerto in E minor — *Chopin*
Allegro maestoso

PIANO RECITAL

By Mr. Ruth van Buren

Assisted by Mrs. Williams, Violin, Mr. Koessler, Viola, and Mr. Goerner, 'Cello

Monday, April 23, 1917

Theme and variations in G major — *Beethoven*
Gigue — *Händel*
Arabesque, The Prophet Bird — *Schumann*
Etude — *Godard*
Prelude — *Glazounow*
Nocturne in G minor, Waltz in F minor — *Chopin*
Barcarolle — *Rachmaninoff*
Tarantelle — *MacDowell*
Quartet, Op. 41, for piano and strings — *Saint-Saëns*
Andante maestoso
Poco allegro

ORGAN RECITAL

By Mr. Harold David Smith

Friday, April 27, 1917

Prelude and Fugue in A minor — *Bach*

Lied des Bauers — *Grieg*
(Arranged for organ by Harold D. Smith)
Chorale No. 2 in B minor — *Franck*
Maestoso
Largamente con Fantasia
Un poco meno lento
Clair de Lune, Harmonies du Soir } from Trois Impressions — *Karg-Elert*
Pastorale, Finale } from Sonata No. 1 in D minor — *Guilmant*

PIANO RECITAL

By Mr. Harold David Smith

Assisted by the Conservatory Orchestra

Tuesday, May 15, 1917

Chromatische Fantasie und Fugue — *Bach-Busoni*
Carnaval Op. 9 — *Schumann*
Préambule, Pierrot, Arlequin, Valse Noble, Eusebius, Florestan, Coquette, Réplique, Papillons, Lettres Dansantes, Chiarina, Chopin, Estrella, Reconnaissance, Pantalon et Colombine, Valse Allemande, Paganini (Intermezzo), Aveu, Promenade, Pause, Marche des "Davidsbündler" contre les Philistins.
Concerto, Op. 33 (The River) — *Selim Palmgren*

PIANO RECITAL

By Miss Erma Johnston

Assisted by Mrs. Charlotte Demuth Williams, Violinist, *and the* Conservatory Orchestra

Monday, April 30, 1917

Sonata for piano and violin in C sharp minor — *Georg Schumann*
Allegro agitato—Scherzo
Preludes in F major, A major and G major; Etudes in F minor and G sharp minor — *Chopin*
Nocturne, Op. 54 — *Grieg*
Spinning Song — *Wagner-Liszt*
Concerto in G minor — *Saint-Saëns*
Allegro scherzando
Presto

SONG RECITAL

By Miss Jean Elsie Buchta

Miss Louise Morris, Accompanist

Thursday, April 26, 1917

Pur dicesti — *Lotti*
Ave Maria from "Otello" — *Verdi*
Sag, wo sind die veilchen hin — *Schultz*
Lied der Braut—1 and 2 — *Schumann*
Allein — *Mrs. Beach*
The Cradles — *Fauré*
As We Part — *Ilgenfritz*

A Painted Butterfly — *Noel*
The Blackbird — *Parker*
Thou Red, Red Rose, Flirt, A Country Girl — *Holésco*

PIANO RECITAL

By Miss Jean Elsie Buchta

Tuesday, June 5, 1917

Prelude and Fugue in B flat — *Bach*
Pastorale in E minor — *Scarlatti*
Intermezzo in E flat — *Brahms*
Trilby — *Godard*
Gardens in the Rain — *Debussy*
Etude in D flat — *Liszt*
Ballade in F — *Chopin*
Concerto in D minor—First Movement — *MacDowell*
Orchestral parts on second piano and organ
Miss Whipple Mr. Davis

ORGAN RECITAL

By Miss Miriam A. Hempstead

Assisted by Mr. Maurice Koessler, Violinist, *and* Mr. Friedrich Goerner, 'Cellist

Wednesday, May 2, 1917

Fugue in D minor — *Bach*
Sonata No. 14 in C major — *Rheinberger*
Idylle
Toccata
Andante cantabile — *Dethier*
Poeme du Soir — *Bonnet*
Finale from Eighth Symphony for organ — *Widor*
Suite Op. 149 for organ, violin and 'cello — *Rheinberger*
Finale

VIOLIN AND SONG RECITAL

By Miss Harriet Ruth Heter

Mrs. Charlotte Demuth Williams at the piano

Monday, May 7, 1917

Sonata in F major for violin and piano — *Grieg*
Allegro con brio
Allegretto quasi andantino
Dolce amor, bendato Dio — *Cavalli*
Four Songs from "Dichterliebe" — *Schumann*
Zueignung — *Strauss*
Concerto in A minor for violin — *Sitt*
First movement
Longing — *Sibella*
Wanderer's Night Song — *Liszt*
A Song of Thanksgiving — *Allitsen*
Romance — *Saint-Saëns*
A Memory — *Townsend*
Berceuse — *Gene Branscombe*
Aus der Heimat — *Smetana*
Soli for Violin

ORGAN RECITAL

By Miss Lydia B. Brown

Thursday, May 10, 1917

Prelude and Fugue in E minor (The "Wedge" Fugue)	*Bach*
Etude in C sharp minor, Op. 25, No. 7	*Chopin*
Sonata, Op. 153, No. 19	*Rheinberger*
Praeludium	
Provencalisch	
Introduction and Finale	
A Sunset	*G. W. Andrews*
Prelude and Fugue on B-A-C-H	*Liszt*

SONG RECITAL

By Miss Mildred Anita Bunn Steele

Assisted by the Conservatory Orchestra

Mr. Harold D. Smith at the piano

Thursday, May 24, 1917

Care Selve from "Atalanta"	*Händel*
Begli occhi lucenti	*Falconieri*
To the Lyre	*Schubert*
Ungeduld	*Schubert*
Zigeunermelodien, Nos. 2, 3 and 7	*Dvorak*
Psyché	*Paladilhe*
Mandoline	*Debussy*
The Player Queen	*John Alden Carpenter*
The Unforeseen	*Cyril Scott*
Fay Song	*Harriet Ware*
Floods of Spring	*Rachmaninoff*
My Heart at Thy Sweet Voice From "Samson and Delilah"	*Saint-Saëns*

PIANO RECITAL

By Miss Hazel C. Muir

Assisted by the Conservatory Orchestra

Monday, May 28, 1917

Intermezzo, Op. 118, No. 2	*Brahms*
Three Caprices, Op. 43, Nos. 1, 6, 4	*Arensky*
Venezia e Napoli	*Liszt*
Gondoliera	
Tarantella	
Concerto in A minor	*MacDowell*
Andante tranquillo	
Allegro con fuoco	

PIANO RECITAL

By Miss Neva Marie Swanson

Assisted by Mrs. Charlotte Demuth Williams, Violinist, *and* Mr. Friedrich Goerner, 'Cellist

Tuesday, May 29, 1917

Bouree in G minor Fugue in E minor	*Bach*
Aufschwung	*Schumann*
Arabesque No. 2	*Debussy*
Polish Dance No. 3	*Anton Strelezki*

Sous Bois, Op. 6	*Victor Staub*
Arabesque, Op. 67, No. 1	*A. Arensky*
Serenade Russe No. 1	*Rubinstein*
Humoresque No. 5	*Max Reger*
Cradle Song	*A. Henselt*
Polonaise in E minor	*MacDowell*
Trio in D minor—First movement	*Mendelssohn*

SONG RECITAL

By Miss Vera M. Wiswall

Miss Helen Andrews at the Piano

Thursday, May 31, 1917

Care Selve from "Atalanta"	*Händel*
Con gli Angioli	*Sibella*
Wiegenlied	*Strauss*
Botschaft	*Brahms*
Post im Walde	*Weingartner*
Requiem	*Schumann*
Frühlingsnacht	*Schumann*
En Prière	*Fauré*
Mai	*Hahn*
Les Cloches du Soir	*Franck*
Ton Rire est si doux	*Boisdeffre*
Sérénade Champetre	*Boisdeffre*
The Shepherdess	*Horsman*
Love in May	*Parker*
A Song in the Night	*Bartholomew*
The Lark Now Leaves His Watery Nest	*Parker*

ORGAN RECITAL

By Mr. John S. Gridley

Saturday, June 2, 1917

Fantasia and Fugue in G minor	*Bach*
Siegfried—Idyll	*Wagner-Lemare*
Sonata No. 12 in D flat	*Rheinberger*
Phantasie	
Pastorale	
Introduction and Fugue	
Melody in B flat	*G. W. Andrews*
Toccata in F from Fifth Symphony	*Widor*

PIANO RECITAL

By Mr. Charles Cecil Cohen

Saturday, June 2, 1917

Caprice on Airs from "Alceste"	*Gluck-Saint Saëns*
Prelude in A minor	*Debussy*
Nocturne, Op. 27, No. 2	*Chopin*
Etudes, Op. 10, No. 11	*Chopin*
Op. 25, No. 10	*Chopin*
Fantasie, Op. 49	*Chopin*
Concerto in D minor	*Rubinstein*
Moderato	

Orchestral parts on second piano,
Miss Cornella Lampton

PIANO RECITAL

By Mr. Tourgee Albion DeBose

Assisted by Mrs. Williams, Violin; Mr. Koessler, Viola; Mr. Goerner, 'Cello

Monday, June 4, 1917

Fantasia and Fugue in G minor — *Bach-Liszt*

Nocturne, Op. 48, No. 1
Etudes, Op. 25, No. 8 — *Chopin*
Op. 10, No. 7

Scherzo — *York-Bowen*

Erl King
Ave Maria — *Schubert-Liszt*

Rhapsodie Hongroise No. 6 — *Liszt*

Rhapsodie, Op. 37, for piano and strings — *Juon*

ORGAN RECITAL

By Mr. Otto Holtkamp

Tuesday, June 5, 1917

Toccata in F — *Bach*

Andante Sostenuto from "Symphonie Gothique" — *Widor*

Sonata No. 5 — *Guilmant*

Allegro appassionato
Adagio
Scherzo
Recitative
Choral et Fugue

Con Grazia — *G. W. Andrews*

Finale in B flat — *Franck*

STUDENTS' RECITAL

Wednesday, September 27, 1916

String Quartet in A, Op. 29 — *Schubert*

Andante
Menuetto allegretto

Mrs. Williams — Mr. Don Morrison
Mr. Koessler — Mr. Goerner

The Day is Done — *Spross*

Mr. Lawrence

Nocturne in D flat — *Napravnik*

Miss Payne

The Hills o' Skye — *Harris*

Mr. Grant

Allegresse — *Sinding*

Miss Ruggles

Romance for Violin — *Svendsen*

Mr. Pittenger

Auf den Bergen — *Grieg*

Miss Lawson

Rimes tendre
La Lettre — *Aubert*

Miss McNaughton

Piece Heroique for Organ — *Cesar Franck*

Mr. Stiven

STUDENTS' RECITAL

Wednesday, October 4, 1916

Quartet, Op. 18, No. 6, in B flat major — *Beethoven*
Allegro con brio
Adagio ma non troppo
Scherzo. Allegro
La Malinconia. Adagio
Allegretto quasi allegro
Mr. Koessler, First Violin
Mrs. Williams, Second Violin
Mr. Blumenau, Viola
Mr. Goerner, 'Cello

Prelude and Fugue in E minor for organ — *Bach*
Mr. Clark

Ritournelle — *Chaminade*
Mr. Doty

Nocturne, Op. 62 — *Chopin*
Miss Helen Anderson

Music, when soft voices die — *Harris*
Come Sweet morning — *Old English*
Miss Wood

Sicilienne — *Salmon*
Minuet in G — *Rameau*
'Cello soli
Miss Heacox

Souvenir — *Lalo*
Er ist gekommen — *Franz*
Miss Chambers

Erlking — *Schubert-Liszt*
Mr. DeBose

Quartet, Op. 59, No. 1, in F major — *Beethoven*
First Movement, allegro
String Quartet

STUDENTS' RECITAL

Wednesday, October 11, 1916

Trio in F, first movement — *Godard*
Miss Muir, Piano Mr. Don Morrison, Violin
Mr. Goerner, 'Cello

The Star — *James H. Rogers*
Mr. Brigham

Causerie — *Cui*
Spinning Song — *Mendelssohn*
Miss Kimball

Two Gipsy Melodies — *Dvorak*
Miss Steele

Etude arabesque — *Foote*
Scherzino
Miss Nickerson

Canzonette — *Barnby*
Miss Buchta

Sonata in A major for piano and violin — *Brahms*
First movement
Mr. Harold Smith Mr. Koessler

Basso Ostinato — *Arensky*
Valse in A major — *Rachmaninoff*
Miss Krause

Spanish Symphony for violin — *Lalo*
Allegro con moto
Andante—Rondo
Mrs. Caroline Harter Williams

STUDENTS' RECITAL

Wednesday, October 18, 1916

Kaiser Quartet — *Haydn*
Theme and variations
Minuetto
Miss Streeter, First Violin
Miss Wat, Second Violin
Mr. Pittenger, Viola
Mr. Fred Goerner, 'Cello

Reverie, for 'cello — *Goltermann*
Miss Steele

Nocturne in D flat — *Chopin*
Miss Hunt

Trilby — *Godard*
Miss Buchta

Sonata for 'cello — *Händel*
Grave—Allegro
Sarabande—Allegro
Mr. Goerner

STUDENTS' RECITAL

Wednesday, October 25, 1916

Quartet, Op. 18, in C minor, first movement — *Beethoven*
Mrs. Williams, First Violin
Mr. Don Morrison, Second Violin
Mr. Koessler, Viola
Mr. Goerner, 'Cello

Fugue in D major for organ — *Bach*
Miss Krause

Die Thräne — *Rubinstein*
Nachklingen — *Hofman*
Miss Booher

Allegro from Sonata, Op. 7 — *Grieg*
Mr. Holden

Adagio from Sonata, Op. 31, No. 2 — *Beethoven*
Miss Dunn

The Maiden's Wish — *Chopin-Liszt*
Miss Ruggles

Warum } — *Schumann*
Traumes Wirren }
Mr. Ridge

Rhapsodie in F sharp minor — *Dohnanyi*
Miss Gertrude Miller

Recitative and Aria—O harp immortal — *Gounod*
Miss Parsons

Prelude — *Glazounow*
Miss Van Buren

Sonata No. 12 for organ, first movement — *Rheinberger*
Mr. Gridley

STUDENTS' RECITAL

Wednesday, November 1, 1916

Symphony No. 2, first movement — *Beethoven*
Conservatory Orchestra

Fairy Lullaby — *Mrs. Beach*
Miss Thelma Holton

Galatea — *Jensen*
Miss Hellyer

Polonaise in C sharp minor — *Chopin*
Mr. Gridley

A Sky of Roses
A Rose Rhyme — *Mary T. Salter*
Miss Isobel Dunn

Nocturnette and Caprice from "Carnaval Mignon" — *Schütt*
Miss Kellogg

Beau Soir — *Debussy*
Fleur jettée — *Fauré*
Miss Andrews

Berceuse — *Liapanouw*
Miss Lampton

Air of the Hermit, from "Elaine" — *Bemberg*
Winter Song — *Koss*
Mr. Grant

Scherzo in B flat minor — *Chopin*
Miss Krause

STUDENTS' RECITAL

Wednesday, November 8, 1916

Fantasia in G minor for organ — *Bach*
Mr. Gridley

Prelude in C sharp minor — *Chopin*
Miss Ziehlsdorf

Rosemonde — *Chaminade*
Burst, ye apple buds — *Emery*
Miss Davidson

Ballet suite Nos. 2 and 3 — *Colcridge-Taylor*
Miss Newman

Gondoliera — *Moszkowsky*
Miss Leiphart

Églogue — *Delibes*
Morning — *Rachmaninoff*
Miss Lehmann

Soirée de Vienne — *Schubert-Liszt*
Miss Dorothy Payne

Two Songs from "Sea Pictures" — *Elgar*
Miss Kimball

Barcarole — *Rachmaninoff*
Miss Sebern

Ständchen — *Sinding*
Guirlandes — *Godard*
Miss Ruth Holton

Hear my Prayer — *Dvorak*
Miss Steele

Allemande and Gavotte from Suite Op. 1 — *D'Albert*
Mr. Kraeft

STUDENTS' RECITAL

Wednesday, November 22, 1916

Italian Symphony — *Mendelssohn*
Andante con moto
Salterello Presto
Conservatory Orchestra

Prelude and Fugue in D major — *Bach*
Mr. DeBose

Sonata No. 5 for organ—Finale — *Rheinberger*
Miss Booher

Romance in E minor for violin — *Sinding*
Miss Kinnear

Madrigal — *Chaminade*
Pleading — *Elgar*
Miss Ames

Chanson Triste ('cello solo) — *Tchaikovsky*
Miss Steele

Amarilli, mia bella — *Caccini*
Miss Holly

Autumn Song — *Cyril Scott*
Le Chemin du Ciel — *Holmès*
Miss Chambers

Etudes in F and A flat major — *Chopin*
Miss Ruggles

Sonata for piano and violin — *Sinding*
Romance—Finale
Miss Helen Anderson, Mr. Koessler

STUDENTS' RECITAL

Tuesday, November 28, 1916

Chorale in A minor for organ — *Franck*
Mr. Ridge

Secret, March of the Dwarfs — *Grieg*
Miss Lehmann

Wiegenlied — *Brahms*
Für Musik — *Franz*
Miss Carter

At Evening, The Fountain — *Schytte*
Miss Stonebraker

Prelude and Fugue in B flat minor — *Bach*
Miss Kellogg

The Robin Sings, Thy beaming eyes — *MacDowell*
Miss Dover

STUDENTS' RECITAL

Wednesday, December 6, 1916

Chromatische Fantasie for organ — *Thiele*
Miss Van Buren

Quartet, Op. 18, No. 5, in A major—Allegro — *Beethoven*
Mrs. Williams, Mr. Koessler
Mr. Don Morrison, Mr. Goerner

Sonata, Op. 28, first movement — *Beethoven*
Etude, Op. 10, No. 12 — *Chopin*
Miss Ruggles

La Nuit — *Hahn*
Du meines Herzens Krönelein — *Strauss*
Miss Morris

Scotch Poem — *MacDowell*
Japanese Study — *Poldini*
Miss DeGroff

Aria, O Don Fatale, from "Don Carlos" — *Verdi*
Miss Steele

Pastorale for organ — *Hollins*
Mr. Clark

The Nightingale — *Alabieff-Liszt*
Mr. Neuenschwander

Polonaise in E flat minor — *Chopin*
Mr. DeBose

Caprice on Airs from "Alceste" — *Gluck-Saint Saëns*
Miss Lelah Harris

Duo for two violins, Op. 153 — *Louis Spohr*
Rondo—Allegretto
Miss Allen Mr. Koessler

PIANO RECITAL

Monday, December 11, 1916

Romance — *Grünfeld*
Miss Brinkman

Menuet and Finale — *Beethoven*
Miss Santikian

The Chase — *Rheinberger*
Miss Jaycox

Galatea — *Jensen*
Miss Crosier

Rigaudon — *Raff*
Mr. Richey

Sonata — *Paradies*
Momento Giocoso — *Moszkowsky*
Miss Crawford

Kamenoi Ostrow — *Rubinstein*
Mr. Clark

Des Abends, Aufschwung — *Schumann*
Mr. Hotchkiss

Esmeralda — *Godard*
Miss Lyon

Berceuse — *Grieg*
Miss Wilson

Kypris — *Jensen*
Mr. Mader

Novellette — *Schumann*
Miss Leiphart

Fugue — *Rheinberger*
Miss Hempstead

STUDENTS' RECITAL

Wednesday, December 13, 1916

Quartet in C major—First movement — *Mozart*
Miss Streeter Mr. Pittenger
Miss Watt Mr. Fred Goerner

Etude in F sharp — *Arensky*
Miss Purcell

Ideale — *Tosti*
Im wunderschönen Monat Mai — *Hammond*
Miss Isobel Dunn

Barcarolle in F sharp minor — *Godard*
Mr. Grosh

Fourth Concerto for violin, Op. 26 — *H. Leonard*
Recitative—Priere—Allegro Moderato
Miss Watt

Larghetto for Flute — *Mr. Harold Smith*
Mr. Rothrock

Prelude and Fugue in G major — *Bach*
Impromptu in G flat major — *Chopin*
Miss Dorothy Payne

Sonata in G major for 'cello — *Marcello-Schroeder*
Miss Heacox

Old English Pastorale — *Carey*
Miss Whitelock

Etude in E major — *Chopin*
Miss Vera Fisher

Don Juan's Serenade — *Tchaikovsky*
Mr. Lawrence

Sonata for piano and violin, in A major — *Brahms*
Second and third movements
Mr. Harold Smith Mr. Koessler

PIANO RECITAL

Thursday, December 14, 1916

Allegro from 14th Suite — *Händel*
Variations on "Nel cor" — *Beethoven*
Miss Middlesworth

Sonata in F, first movement — *Haydn*
Miss Ott

Sonata, Op. 14, No. 2—Andante — *Beethoven*
Miss Wallace

Prelude in E minor — *Mendelssohn*
Miss Dow

Auf den Bergen — *Grieg*
Miss Keith

Song of the Brook — *Lack*
Miss Hawkins

Barcarolle in A flat — *Jensen*
Miss Davis

Nocturne, Op. 18, No. 1 — *Karganoff*
Miss Newman

Etude Melodique in A flat — *Raff*
Miss Martin

Allemande, Sarabande, Gavotte I and II, and Gigue, from a "German Suite" — *Jensen*
Miss Nickerson

STUDENTS' RECITAL
Wednesday, January 3, 1917

Etude in C sharp minor, Op. 25, No. 7 — *Chopin*
Arranged for 'cello solo with quartet accompaniment
Mr. Goerner, 'Cello
Mr. Koessler, First Violin
Mr. Don Morrison, Second Violin
Mr. Pittenger, Viola

Prelude in B flat
Nocturne in C minor, Op. 48, No. 1 — *Chopin*
Mr. DeBose

Andante Cantabile — *Mendelssohn*
Mélodie for Oboe — *Foote*
Mr. Marsh

Concertstück for viola — *Hans Sitt*
Mr. Koessler

STUDENTS' RECITAL
Wednesday, January 10, 1917

Prelude and Fugue from Sonata No. 10 for organ — *Rheinberger*
Mr. Ridge

The Virgin's Lullaby — *Dudley Buck*
Miss Leah Johnson

Prelude and Fugue, Book 1, No. 1 — *Bach*

Die Loreley — *Liszt*
Miss Kimball

Four Preludes — *Chopin*
Miss Forman

In the yellow dusk — *Horsman*
I've been roaming — *Horne*
Miss Wiswall

Concerto for violin, Op. 77 — *Brahms*
Allegro non troppo
Adagio
Allegro giocoso
Mr. Koessler

STUDENTS' RECITAL
Wednesday, January 17, 1917

Finale from the First Sonata for organ — *Guilmant*
Miss Krause

Finale from Sonata, Op. 31, No. 2 — *Beethoven*
Miss Isobel Dunn

Ich will meine Seele tauchen — *Raif*
All the World awakes — *Rogers*
Miss Harter

Sonata, Op. 27, No. 2 — *Beethoven*
Andante—Allegretto
Mr. Holden

O let night speak to me
Sweetheart, thy lips are touched with flame — *Chadwick*
Mr. Doty

Rhapsody, Op. 79, No. 2 — *Brahms*
Miss Lawson

Nocturne in F major — *Chopin*
Miss Bodman

La Nuit — *Glazounow*
Miss Lampton

Thou red, red rose
Flirt — *Holéseo*
A country girl
Miss Buchta

Sonata for violin and piano, first movement — *Lekeu*
Miss Permelia Allen, Mr. Davis

Concerto in G minor, first movement — *Moscheles*
Mr. Ridge
(Second piano, Mr. Stiven)

STUDENTS' RECITAL

Wednesday, January 24, 1917

Quartet, Op. 18, No. 5, in A major — *Beethoven*
Menuetto
Andante cantabile
Allegro
Mrs. Williams — Mr. Koessler
Mr. Don Morrison — Mr. Goerner

I wept, beloved, as I dreamed — *Hüe*
Miss Kellogg

Prelude and Fugue in G — *Bach*

On the Wings of Song — *Mendelssohn-Liszt*
Miss Ziehlsdorf

The Call of Radha — *Harriet Ware*
Miss Parsons

Sprites of the Glen
Forest Sounds — *Dennée*
Miss Renneckar

Adagio Pathétique for 'cello — *Godard*

Sérénade Espagnole — *Heberlein*
Miss Heacox

Confession — *Victor Herbert*
Miss Whitelock

Silver Spring — *Mason*
Miss Bradt

Wanderer's Night Song — *Liszt*
Miss Heter

Concerto No. 19 in D minor—first movement — *R. Kreutzer*
Miss Streeter

STUDENTS' RECITAL

Wednesday, February 7, 1917

Concerto in A minor for violin — *Bach*
Allegro moderato
Andante
Allegro assai
Miss Streeter
(Accompanied by Strings)
(Cembalo part, Mr. Snyder)

Fugue in C major for organ — *Bach*
Miss Ziehlsdorff

Sonata, Op. 27, No. 1—Last movement — *Beethoven*
Mr. Holden

Die beiden Grenadiere — *Schumann*
Mr. W. D. Andrus

Kypris — *Jensen*
Mr. Mader

Mignon — *Godard*
Miss Sadler

I love and the world is mine — *Manney*
Miss Emma Fry
(Violin obligato, Mr. Morrison)

Two-voice Fugue — *Rheinberger*
Miss Hempstead

Two Etudes — *Bortkiewicz*
Miss Gertrude Miller

Etude in D flat — *Sgambati*
Miss Dorothy Payne

Violons dans le Soir — *Saint-Saëns*
Miss Chambers
(Violin obligato, Mr. Koessler)

STUDENTS' RECITAL

Wednesday, February 14, 1917

First movement from Sonata No. 6 for organ — *Merkel*
Miss Dorothy Payne

My Love and I — *Frank LaForge*
A Spirit Flower — *Campbell-Tipton*
Miss Davidson

Gavotte in A flat minor — *Sgambati*
Miss Church

Three Songs "From an old Garden" — *MacDowell*
Miss Holly

Fugue from Sonata No. 3 for organ — *Guilmant*
Miss Hellyer

Mondnacht — *Schumann*
Miss Thelma Holton

Etude in A flat — *Paul de Schlözer*
Miss Hunt

The Autumn Gale — *Grieg*
Miss Logan

Cracovienne — *Paderewski*
Prelude in E minor — *Chopin*
Miss Krause

Sonata in C minor for violin and piano — *Grieg*
First movement
Miss Streeter Mr. Holtkamp

STUDENTS' RECITAL

Wednesday, February 21, 1917

Toccata for Organ — *Boellmann*
Miss Ruth Holton

Polonaise in D minor — *Chopin*
Miss Quinn

Rec. and Aria, Deh vieni, from "Figaro" — *Mozart*
Miss Owens

Aufschwung — *Schumann*
Mr. Hotchkiss

Fantasie in D flat, Op. 101, for organ — *Saint-Saëns*
Miss Muir

Polonaise in B major — *Paderewski*
Mr. Morgan

Solveigs Wiegenlied
Hör ich das Liedchen klingen — *Grieg*
Miss Ayer

Prelude in C sharp minor — *Chopin*
Miss MacMillan

Adagio from the 22nd concerto for violin — *Viotti*
Mr. Pittenger

Holberg Suite — *Grieg*
Prelude, Sarabande, Gavotte
Miss Nickerson

Sonata in E minor for violin and piano — *Sjögren*
Allegro moderato
Mrs. Williams, Miss Ziehlsdorff

Tes Yeux — *Rene Rabey*

Gute Nacht — *Franz*

Fantoches — *Debussy*
Miss Blossom J. Wilcox
O. C. M. 1913.

STUDENTS' RECITAL

Tuesday, March 6, 1917

Allegretto in B minor for organ — *Guilmant*
Miss Hunt

Mazurka in G minor — *Saint-Saëns*
Miss Ethel Warner

In Autumn — *Moszkowski*
Miss Dorothy Payne

Sunshine Song — *Grieg*
Miss Guiney

Childhood Scenes — *Schumann*
Of Strange Lands and People
A Curious Story

Intermezzo in A flat — *Brahms*
Miss Kellogg

Holberg Suite — *Grieg*
Air—Rigaudon
Miss Nickerson

Die Lorelei — *Liszt*
Miss Wood

Gavotte — *Schelling*
Mr. Huffman

Novellette in F — *Schumann*
Miss Leiphart

Concerto in D, No. 19, for violin — *Kreutzer*
Rondo, Allegretto
Miss Streeter

Toccata *Schumann*

Miss Helen Anderson

Dein Angesicht } *Schumann*
Gesungen }

Mr. Grant

STUDENTS' RECITAL

Wednesday, March 14, 1917

Caprice for organ *Guilmant*

Miss Leiphart

O my love is like a red, red rose *Mrs. Beach*

Miss Balkema

Nocturne in C minor *Chopin*

Mr. Neuenschwander

Thou, O Lord, art my Protector *Saint-Saëns*

Miss Harter

('Cello obligato, Mr. Goerner)

Nocturne, Op. 48, No. 2 *Chopin*

Miss Hunt

Ton rire est si doux—Serenade Champetre *Boisdeffre*

Miss Wiswall

Novellette, Op. 21, No. 6 *Schumann*

Miss Macmillan

Trio in E minor, first movement *Schütt*

Miss Krause, Piano Mr. Koessler, Violin

Mr. Goerner, 'Cello

RECITAL

Monday, March 19, 1917

Flutes—Mr. Rothrock *Oboe*—Mr. Marsh

Mr. Green

Harp—Mr. Randall *Viola*—Mr. Koessler

Sopranos—Mrs. Adams *Violins*—Miss Streeter

Miss McNaughton Mr. Koessler

Piano—Mr. Breckenridge

String Quartet

Mrs. Williams, Mr. Don Morrison, Mr. Koessler,
Mr. Goerner

Organ—Mr. Breckenridge

Mages et Bergers *Rousseau*

Oboe, Violin, Harp and Organ

Romance Italienne—Flute solo *Terschak*

Mr. Green

Ave Maria *Boellmann*

Miss McNaughton
Mr. Koessler, Violin
Harp and Organ

Rhapsody, The Pool *Loeffler*

Oboe, Viola and Piano

Andantino from Concerto for Flute and Harp *Mozart*
Flute, Mr. Rothrock Cadenza by Reinecke
Accompanied on the Organ
Will o' the Wisp—Harp solo *Hasselmanns*
Divertissement Grec *Gaubert*
Two Flutes and Harp
Geheimniss *Koessler*
An Agnes
Liebeslied *Marteau*
Sonnenlied
Mrs. Adams and String Quartet

STUDENTS' RECITAL
Wednesday, March 21, 1917

Trio in D *Korngold*
Mr. Marsh, Piano Mr. Koessler, Violin
Mr. Goerner, 'Cello
Prelude from English Suite in A minor *Bach*
Miss Clisby
Jerusalem, Thou that killest the Prophets *Mendelssohn*
From "Saint Paul"
Miss Elizabeth Hill
Sonata in D minor, first movement *Beethoven*
Miss Gaiser
Romance for violin *Mr. Harold Smith*
Miss Allen
Novellette *Scharwenka*
Miss Leiphart
Sapphic Ode
Serenade *Brahms*
Miss Logan
Asphodel *Cyril Scott*
Elfe *Philipp*
Miss Hubbard
Etude in C sharp minor *Moszkowsky*
Miss Andrews

VIOLIN CLASS RECITAL
Saturday, March 24, 1917

Meditation from "Thais" *Massenet*
Miss Hart
Aria in D *Bach*
Mr. Craig
Romance *Svendsen*
Miss Ruggles
Romance in F *Beethoven*
Miss Holmen
Concerto in D, second movement *Wieniawski*
Mr. DeBose
Double Concerto in D *Bach*
Second and First movements
Miss Watt, Miss Streeter

STUDENTS' RECITAL
Wednesday, April 4, 1917

Polonaise in G sharp minor *Chopin*
Miss Renneckar

On Wings of Song — *Mendelssohn*

Miss Streeter

Prelude in D flat — *Chopin*
Du bist die Ruh — *Schubert-Liszt*

Miss Sadler

Schlummerlied — *Franz*

Miss Lehmann

STUDENTS' RECITAL

Wednesday, April 11, 1917

Sonata in D major for organ, first movement — *Guilmant*

Miss Avis Thomas

Fantasie in C minor — *Bach*

Mr. Richey

Julia's Garden — *Rogers*
Joy of the Morning — *Harriet Ware*

Miss Bradt

Nocturne, Op. 9, No. 1 — *Chopin*

Miss Dunn

Night — *Margaret Lang*

Miss Helen Louise Marshall

Scherzo from Sonata in B flat minor — *Chopin*

Miss Gertrude Miller

Since mine eyes beheld him
He, the best of all, the noblest — *Schumann*

Miss Morris

Entreating Child
Contentedness — from "Kinderscenen" — *Schumann*

Impromptu in E minor — *MacDowell*

Miss Clisby

Romance — *Debussy*
Ah, Love but a Day — *Mrs. Beach*

Mr. Doty

Sonata for piano and violin, Op. 9 — *Nedbal*
First movement

Miss Kimball, Mr. Koessler

SONG RECITAL

By Miss Evangeline McNaughton

Miss Helen Andrews, Accompanist

Thursday, April 12, 1917

Recitatif et Air d'Ernelinde — *Philidor*
Schwarze Rosen
Doch mein Vogel kehrt nicht wieder — *Sibelius*
Sun of the Sleepless — *Schumann*
Liebesfeier — *Weingartner*
Clair de Lune — *Saint-Saëns*
Rime Tendre
La Lettre — *Aubert*
Nell — *Fauré*
Recitatif et Air de Lakmé — *Delibes*
On the Day When Death will Knock at Thy Door
On the Seashore of Endless Worlds
The Sleep that Flits on Baby's Eyes
Light, My Light — *Carpenter*

STUDENTS' RECITAL

Wednesday, April 18, 1917

Sonata No. 5 for organ—First movement *Rheinberger*
Miss Booher

Humoreske in G major *Rachmaninoff*
Miss Ruth Holton

Polonaise in C minor *Chopin*
Miss Lehmann

Wind and Lyre *Rogers*
Will o' the Wisp *Spross*
Miss Dunn

Impromptu in F sharp *Chopin*
Miss Ziehlsdorff

Offertory on two Christmas Hymns, for organ *Guilmant*
Miss Renneckar

Concerto in D minor for violin—Second movement *Wieniawski*
Mr. DeBose

The Enchanted Spring *Dubois*
Miss Quinn

Vision Fair from "Herodiade" *Massenet*
Mr. Lawrence

Album Leaf
Au Ruisseau } *Schütt*
Miss Marjorie Miller

Le Nil *Leroux*
Miss Parsons
(Violin obligato)

Spinning Song *Wagner-Liszt*
Miss Santikian

Pilgrim Song *Tchaikovsky*
Mr. Grant

STUDENTS' RECITAL

Wednesday, April 25, 1917

Prelude and Fugue in E minor for organ *Bach*
Mr. Richey

Concerto for two violins, in E minor *Bach*
First movement
Miss Watt, Miss Streeter

Three Chinese Tone Poems *John Alden Carpenter*
On a screen—The Odalisque—To a young gentleman
Miss Ayer

Barcarolle in G major *Moszkowski*
Miss Forman

Traum durch die Dämmerung *Strauss*
Miss Crawford

Four Preludes *Chopin*
Miss Shaw

The Unforeseen *Cyril Scott*
Fay Song *Harriet Ware*
Miss Steele

Recitative and Aria from "Der Freischütz" *Von Weber*
Miss Wood

Trio in B flat—first movement *Rheinberger*
Mr. Huffman, Mr. Koessler
Mr. Goerner

STUDENTS' RECITAL

Wednesday, May 2, 1917

String Quartet in D *Mozart*
Menuetto—Finale
Miss Streeter Mr. Koessler
Miss Watt Mr. Fred Goerner

Sonata No. 2 for Organ—First movement *Guilmant*
Miss Ruth Holton

Mazurka in G *Chopin*
La Piccola *Leschetizky*
Miss Gladys Long

O del mio dolce ardor *Gluck*
Miss Harter

Prelude in F *Chaminade*
Mr. Grosh

How long wilt Thou forget me, O Lord
From "Triumph of David" *Dudley Buck*
Mr. Brigham

Fabel
Ende vom Lied } *Schumann*
Miss Renneckar

The Snowdrop *Tchaikovsky*
Barcarolle in A minor *Rubinstein*
Miss Chadsey

Impromptu, Op. 142, No. 3 *Schubert*
Miss Sadler

Sonata for Piano and Violin in A, Op. 6 *Gade*
First movement
Miss Macmillan, Mr. Koessler

Old Heidelberg *Jensen*
Mr. Shreiner

Trio in C minor for Piano, Violin and 'Cello *Mendelssohn*
Andante—Scherzo
Miss Kellogg, Mr. Koessler, Mr. Goerner

STUDENTS' RECITAL

Wednesday, May 9, 1917

First movement from Fourth Sonata for organ *Guilmant*
Mr. Clark

Nina *Pergolese*
Miss Evans
(Violin Obligato)

Prelude in A flat *Sinding*
Mr. Neuenschwander

When I bring you colored toys *Carpenter*
Miss Kellogg

Impromptu, Op. 36 *Chopin*
Miss Crawford

Trio in F for piano, violin and 'cello — *Gade*
First movement
Miss Holton
Mr. Pittenger, Mr. Goerner

Allegro and Fugue from Sonata No. 2 for organ — *Mendelssohn*
Mr. Cobb

Prelude in C sharp minor — *Rachmaninoff*
Mr. Gridley

Stille Sicherheit
Drüben geht die Sonne Scheiden — *Franz*
Miss Hayden

Serenade — *Stojowski*
Miss Stonebraker

Sonata, Op. 7—Second movement — *Grieg*

Scherzo in E minor — *Mendelssohn*
Mr. Huffman

Ständchen — *Richard Strauss*
Miss Whitelock

Trio in F for piano, violin and 'cello — *Gade*
Andante—Finale
Miss Sadler
Mr. Koessler, Mr. Goerner

STUDENTS' RECITAL

Wednesday, May 16, 1917

Sonata No. 5 for organ, first movement — *Rheinberger*
Miss Sadler

Revery — *Laparra*

Madrigal — *Chaminade*
Miss Wagoner

Scherzo in C major — *Chaminade*
Miss Edith Moore

Elfentanz — *MacDowell*
Miss Clisby

Doris — *Nevin*
Miss Davidson
(Violin, 'cello and piano accompaniment)

Toccata for organ — *Tournemire*
Miss Hunt

The Pine Tree — *Mary T. Salter*

My Love, he comes on the Skee — *Clough-Leighter*
Miss Holly

Sonata for piano and violin in G—First movement — *Beethoven*
Miss Kerin, Mr. Koessler

When we parted — *Ivanof*

What is love? — *Ganz*
Miss Votipka

Nocturne in B major — *Chopin*

Gavotte — *Max Reger*
Miss Kimball

Three Flower Songs — *Hamilton Harty*
Miss Wood

Rondo Capriccioso — *Mendelssohn*
Mr. Hotchkiss

Trio for piano, violin and 'cello in D—Scherzo *Mendelssohn*
Miss Lampton, Mr. Koessler
Mr. Goerner

CLASS RECITAL
Friday, May 18, 1917

The Eagle
The Brook } *MacDowell*
Miss Fisher

Etude *Rogers*
Miss Scheuneman

Album Leaf *Grieg*
Miss Lapp

Etude *Heller*
Miss Welling

En Courant *Godard*
Miss Lane

Ballade *Rheinberger*
Miss Ballou

Etincelles *Moszkowski*
Miss Miller

Moonlight Serenade *Pugno*
Miss Alten

Sous la Feuillée *Godard*
Miss Gammon

Barcarolle *Grodsky*
Miss Pan

En Bateau *Debussy*
Gnomenreigen *Liszt*
Miss Brassill

STUDENTS' RECITAL
Wednesday, May 23, 1917

Sonata in C minor for organ—First movement *Salome*
Mr. Huffman

Etude in A flat major *Chopin*
Serenade d'Arlequin *Schütt*
Miss Kellogg

Hindoo Song *Bemberg*
Miss Leah Johnson

Concert Etude *MacDowell*
Miss Lawson

Wiegenlied *Strauss*
Miss Kimball

Prelude in G minor *Rachmaninoff*
Mr. Holtkamp

Sonata for piano and violin, Op. 24 *Sjögren*
Allegretto scherzando
Miss Schoeffel, Mr. Koessler

Pastorale for organ *Tournemire*
Miss Wiswall

Memento *Cornelius*
Within my Heart a Song I found *Bungert*
Miss Wilma Thomas

Spinning Song *Raff*
Miss Stonebraker

Jeanne d'Arc — *Tchaikovsky*
Miss Wood
(Violin obbligato)

Theme Varie in A, Op. 16, No. 3 — *Paderewski*
Miss Nickerson

Trio in F for piano, violin and 'cello — *Godard*
Adagio—Scherzo
Miss Clisby, Mrs. Williams
Mr. Goerner

Aufschwung — *Schumann*
Miss Macmillan

Scherzo for two pianos — *Scharwenka*
Miss Morris, Miss Gertrude Miller

SONG RECITAL

Monday, May 28, 1917

Serenade — *Branscombe*
The Awakening — *Spross*
Miss Torrance

A Singing Bird — *Salter*
The Little Gray Dove — *Saar*
Miss A. Marguerite Reese

The Land o' Leal — *Henschel*
You — *Rogers*
Miss Bradt

Retreat — *LaForge*
The Sweetest Flower That Blows — *Manning*
Miss Mary J. Anderson

Traum durch die Dämmerung — *Strauss*
Miss Heter

Time Enough — *Nevin*
Miss Covell

Depuis le jour from "Louise" — *Charpentier*
Miss Harter

Wait Thou Still — *Frank*
Miss Edith Bowen

A Birthday — *Whiting*
Miss Dunn

Duet—I would that my love — *Mendelssohn*
Miss Helen and Miss Norma Gaiser

Daffodils — *Cyril Scott*
Miss Lucile Johnson

Love's Springtide — *Hammond*
Miss Norma Gaiser

Separazione — *Sgambati*
Lilacs — *Rachmaninoff*
Miss Adeline Hill

The Birth of Morn — *Leoni*
The Sweet o' the Year — *Salter*
Miss Moul

Longing — *Castello*
The Lark Now Leaves His Watery Nest — *Parker*
Miss Wilma Thomas

No More — *Henschel*
Heart, Have You Heard the News? — *Harling*
Miss Holly

Recitative and Aria from "Jeanne d'Arc" — *Tchaikovsky*
Miss Steele

STUDENTS' RECITAL

Wednesday, May 30, 1917

Sonata No. 5 for organ—First movement — *Merkel*
Mr. Boulton

Gavotte in B minor — *Bach-Saint-Saëns*
Miss Doherty

On the Mountains — *Grieg*
Miss Renneckar

Serenade — *Branscombe*
The Awakening — *Spross*
Miss Torrance

Scherzino — *Schütt*
Mr. Clark

Caprice—Burlesque — *Gabrilowitsch*
Miss Kimball

Sonata in A major for violin and piano — *Bach*
Andante—Allegro assai
Mr. Pittenger, Mr. Morgan

SONG RECITAL

Miss Kathryn Kerin, Accompanist

Friday, June 1, 1917

Good Night — *Beach*
Alpine Rose — *Sieber*
Miss Newkirk

Evening Song, Greeting — *Mendelssohn*
Miss Grace Davis and Miss Rittenburg

My Sweet Repose — *Schubert*
Miss Witten

Youth — *Van Eyken*
O Vision Entrancing — *Thomas*
Miss Eidemiller

Comfort, In a Distant Land — *Mendelssohn*
Miss Frazee

Mother, Oh Sing Me to Rest — *Franz*
An Open Secret — *Woodman*
Miss McCormack

The Garland — *Mendelssohn*
Miss Grace Davis

Blossoms — *Hatton*
The Dream — *Rubinstein*
Miss Pohlman

Dew is Sparkling — *Rubinstein*
Madrigal — *Chaminade*
Miss Catherino Warner

An Irish Folk Song — *Foote*
I Know — *Spross*
Miss Ledinsky

The Lotus Flower — *Schumann*
My Love is a Weaver — *Hildach*
Miss Davidson

CLASS RECITAL

Monday, June 4, 1917

Prelude in E minor — *Mendelssohn*
Etincelles — *Moszkowski*
Miss Kurtz

Arabesque No. 1 — *Debussy*
Miss Fulmer

Song Without Words, No. 10 — *Mendelssohn*
Miss Otto

Prelude, Op. 13 — *MacDowell*
Etude in D flat — *Chopin*
Miss Kellogg

Tambourin — *Raff*
Miss Grinnell

Prelude in C major — *Chopin*
Warum? — *Schumann*
Miss Chavalier

Spinning Song — *Mendelssohn*
Miss Heter

Shepherds All and Maldens Fair — *Nevin*
Miss Eckhardt

Novellette in F major — *Schumann*
Miss Huber

Nocturne No. 2 — *Liszt*
Etude, Op. 10, No. 7 — *Chopin*
Miss Wiswall

Elfe — *Philipp*

Caprice — *Chaminade*
Miss Dungan

Sonata in A major — *Scarlatti*
Miss Eleanor DeGroff

Gavotte in G minor — *D'Albert*
Miss Peck

Scherzando — *Piernć*
Miss Purcell

CLASS RECITAL

Tuesday, June 5, 1917

Andante and Finale from Sonata Appassionata — *Beethoven*
Miss Helen Anderson

Concert Etude — *MacDowell*
Miss Adams

Des Abends, Aufschwung — *Schumann*
Miss Billington

Sonata for piano and violin — *Sjögren*
Andante sostenuto
Miss Schoeffel Mr. Koessler

Two Etudes — *Chopin*
Mr. Morgan

Sonata, Op. 35 — *Chopin*
Grave—Doppio movimento
Scherzo
Miss Krause

Trio, Op. 97—Andante and Scherzo *Beethoven*
Miss Gladys Moore Mr. Koessler
Mr. Goerner

DRAMATIC RECITAL
By Miss Mima Skinner
Tuesday, June 5, 1917

JEANNE D'ARC
By Percy MacKaye

Characters in the Play

In Domremy

Jacques D'Arc, father of Jeanne
Seigneur Pierre De Bourlement, proprietor of "The Ladies' Tree"
Colin, courting Jeanne
Gerard, home from the English wars, betrothed to Hauviette
Gerardin, a Burgundian villager courting Isabellette
Jeanne D'Arc, the Maid
Hauviette, Isabellette } Peasant girls

In France

Charles VII, King of France
Duc D'Alencon, his cousin
Seigneur De La Tremouille, his favorite
De Chartres, Archbishop of Rheims
De Bouligny, Receiver-General of France
Dunois, French Commander at Orleans
Marshal La Hire
Pasquerel, St. Augustine Friar, Jeanne's Confessor
Pigachon, Franciscan Friar
Louis De Contes, Jeanne's page, a boy
A Tailor
An English Herald
Catherine De La Rochelle, Athenic } Ladies of the Court of King Charles at Chinon

Scenes

Act I—"The Ladies' Tree," near Domremy; Springtime 1428
Act II—The Castle of King Charles VII at Chinon; March 8, 1429
Act III—A meadow outside the Walls of Orleans; the attack on the Tournelles; May 7, 1429

ORGAN RECITAL
By Miss Laura L. Leard
Wednesday, June 6, 1917

Passacaglia and Fugue in C minor *Bach*
Arabesque *Debussy*
Choral, Op. 1, in E major *Franck*
Moderato
Maestoso
Ballet *Debussy*
Vorspiel, "Tristan and Isolde" *Wagner-Lemare*

STUDENTS' RECITAL

Wednesday, June 6, 1917

Toccata and Fugue in D minor for organ — *Bach*
Miss Booher

Prelude and Fugue in D major — *Bach*
Mr. Cobb

Depuis le jour from "Louise" — *Charpentier*
Miss Harter

Fantasie Sonata for organ—First movement — *Rheinberger*
Mr. Richey

Andante and Scherzo from Sonata in G minor — *Schumann*
Mr. Morgan

Nuptial March in E major for organ — *Guilmant*
Miss Krause

Duet—Passage Birds' Farewell — *Hildach*
Mr. Doty and Mr. Lawrence

Sonata for piano and violin—First movement — *Brahms*
Miss Stonebraker, Mr. Koessler

Rhine Daughters' Trio from "Die Götterdämmerung" — *Wagner*
Miss Wood, Miss Andrews, Miss Kimball

Etude in F minor — *Liszt*
Mr. Ridge

Nocturne, A la Kosacka — Soli for 'Cello — *Jambor-Popper*, *Heberlein*
Miss Heacox

Caprice Espagnol — *Moszkowski*
Miss Gertrude Miller

Concerto in A for violin—First movement — *Mozart*
Miss Streeter

Oriental Romance — *Rimsky-Korsakow*
A Dream — *Grieg*
Miss McNaughton

Magic Fire — *Wagner-Brassin*
Miss Lampton

FORTY-NINTH ANNUAL COMMENCEMENT RECITAL

PART ONE

Thursday, June 7, 1917

Sonata in D flat for organ — *Rheinberger*
Mr. Gridley

Trio in D minor for piano, violin and 'cello — *Mendelssohn*
First Movement
Miss Swanson
Mrs. Williams, Mr. Goerner

Caprice on Airs from "Alceste" — *Gluek-Saint-Saëns*
Mr. Cohen

Concerto in D minor — *MacDowell*
First Movement
Miss Buchta
Orchestral parts on second piano and organ

Quartet for piano and strings, Op. 41 — *Saint-Saëns*
Poco allegro
Miss van Buren
Mrs. Williams, Mr. Koessler, Mr. Goerner

Concerto in G minor for piano and orchestra — *Saint-Saëns*
Scherzo
Miss Johnston and Conservatory Orchestra

PART TWO

Saturday, June 9, 1917

Sonata in D minor for organ — *Guilmant*
First Movement
Mr. Holtkamp

Requiem / Frühlingsnacht — *Schumann*
Miss Wiswall

Trio for organ, violin and 'cello — *Rheinberger*
Miss Hempstead
Mr. Koessler, Mr. Goerner

Aus der Heimat—Solo for violin — *Smetana*
Miss Heter

Recitative and Aria from "Jeanne d'Arc" — *Tchaikovsky*
Miss Steele

Quartet for piano and strings — *Schumann*
Sostenuto—Allegro ma non troppo—Scherzo
Miss Moore
Mrs. Williams, Mr. Koessler, Mr. Goerner

PART THREE

Monday, June 11, 1917

Fantasie in G major for organ — *Bach*
Miss Schoeffel

Ave Maria / Die junge Nonne — *Schubert*
Miss Chambers

Concerto in A minor for piano and orchestra — *MacDowell*
First Movement
Miss Muir and Conservatory Orchestra

Scherzo — *York Bowen*
Erl King — *Schubert-Liszt*
Mr. DeBose

Fantasie on B-A-C-H for organ — *Liszt*
Miss Brown

Concerto in E minor for piano and orchestra — *Chopin*
First Movement
Miss Morris and Conservatory Orchestra

Traum durch die Dämmerung — *Strauss*
Röslein drei — *Brahms*
Miss Andrews

Concerto in E flat for piano and orchestra — *Liszt*
Miss Anderson and Conservatory Orchestra

Concerto, Op. 33 (The River) for piano and orchestra — *Palmgren*
Mr. Smith and Conservatory Orchestra

3 0112 105759788